

GUITAR

5 SONGS
WITH BASS LINES

METALLICA
"Broken, Beat
& Scarred"

**BRING ME THE
HORIZON**
"Chelsea Smile"

NEIL YOUNG
"Cinnamon Girl"

HEART
"Crazy on You"

NICKELBACK
"If Today Was
Your Last Day"

METAL
★ **ON** ★
METAL!

**KILLSWITCH
ENGAGE**

★★★★★
**DREAM
THEATER**

★★★★★
**JOB FOR
A COWBOY**

DEAR GUITAR HERO
Rancid's
TIM ARMSTRONG

NEW COLUMN!
Lamb of God's
MARK MORTON

★
**30TH
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**PINK
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**THE WALL
REVISITED**

with
**GILMOUR
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NEIL YOUNG

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CONTENTS

VOL. 30/NO. 10 * OCTOBER 2009



54
NEIL YOUNG

FEATURES

40 KILLSWITCH ENGAGE

Slayer kicked them off their tour, and one of their guitarists nearly quit after throwing out his back. Now Killswitch Engage return with a new self-titled album and plans for a summer rematch with Slayer on the Mayhem tour. Adam Dutkiewicz and Joel Stroetzel weigh in.

48 JOB FOR A COWBOY

Job for a Cowboy get in your face with *Ruination*, their hard-hitting follow-up to *Genesis*. Bobby Thompson and Al Glassman shoot the shit.

54 NEIL YOUNG

Neil Young mines a treasure trove of his early songs, demos, videos and memorabilia for his new multimedia project, *Archives Volume 1, 1963-1972*. In this world exclusive interview, the iconic guitarist tells the

complete story behind the making of the most ambitious music anthology ever created.

PLUS

58 From his beat-up Les Paul to his battered amps and vintage effect pedals, Neil Young's stage rig is a road-worn tribute to his timeless sounds.

74 PINK FLOYD

Stressed out by power struggles and creative differences, Pink Floyd were near the breaking point when they created the greatest album of their career, *The Wall*. In this extraordinary oral history, the members tell how it all came crashing down.

PLUS

82 David Gilmour recalls the long metamorphosis of his Black Strat, the guitar that gave "Comfortably Numb" its supernatural tone.

90 JOHN PETRUCCI

Over the past two decades, Dream Theater have been the leaders of the prog-rock pack, guiding the genre forward with technical mastery and a sense of "darkness and light." John Petrucci discusses how the two blend harmoniously on the band's new album, *Black Clouds and Silver Linings*.

102 ALTERNATE-PICKING LESSON, PART ONE

Learn how to develop a solid alternate-picking technique while getting maximum melodic mileage out of one string. *Guitar World* presents part one of a four-part series on alternate picking.

COVER PHOTOGRAPH:
HENRY DILTZ

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CONTENTS

VOL. 30/NO. 10  OCTOBER 2009

26
THE HOLD
STEADY

DEPARTMENTS

22 SOUNDING BOARD

Letters to the Editor & Defenders of the Faith

25 TUNE-UPS

Guitar Center King of the Blues, the Hold Steady, Inquirer with Duff McKagan, This Just In, Spinnerette, Dear Guitar Hero with Rancid's Tim Armstrong,

Great White's setlist, and more!

Betcha Can't Play This
with Tony Smotherman

146 SOUNDCHECK

Fender Road Worn Series '60s Stratocaster and '50s Telecaster, Ernie Ball Music Man 25th Anniversary electric guitar, PRS Mira X, EVH Wolfgang, and Electro-Harmonix Voice Box vocoder

156 New EQ
The newest and hottest gear

158 Bass Desires Schecter Stargazer

160 Tech Education Power cables

170 A VULGAR DISPLAY OF POWER

The onstage rig of Chimaira's Rob Arnold

COLUMNS

96 Dominion with Mark Morton

98 Time to Burn
with Michael Angelo Batio

100 Talkin' Blues with Keith Wyatt

TRANSCRIPTIONS

BASS LINES INCLUDED:

108 "Chelsea Smile"
by BRING ME THE HORIZON

116 "Crazy on You"
by HEART

126 "Cinnamon Girl"
by NEIL YOUNG

132 "If Today Was Your Last Day"
by NICKELBACK

136 "Broken, Beat & Scarred"
by METALLICA

THE WOODSHED

OCTOBER 2009

LIKE A HURRICANE

IT'S HARD TO categorize Neil Young's electric guitar style. His howling, bent-note improvisations rival Buddy Guy's for sheer emotional intensity, but you would hardly call him a blues man. His thunderous clouds of distorted power chords, jagged arpeggios and mini tsunamis of noise bear a passing resemblance to heavy metal, but an Ozzfest stage is the last place you would expect to see him perform. Even his ornery acoustic guitar style is unique, defying classification within any recognizable folk tradition.

Listening to Young play guitar is the aural equivalent of watching a man wrestle an alligator, with all the chaos and drama that the

image implies. No matter how sweet the melody he wrings from his legendary black 1953 Les Paul or weathered Gretsch, it has serrated edges that glisten dangerously, like tiny shards of broken glass. When it comes to guitar playing, we've always admired Eric Clapton's elegance, Jimi Hendrix's psychedelic daring and Joe Satriani's precise shredding. But it's the raw, craggy, "fucked-up-ness" of Neil Young's guitar work that satisfies our most primal musical sensibilities.

This month, in his remarkable exclusive *Guitar World* interview, senior editor Richard Bienstock talks with Young about the genesis of his mighty sound. The somewhat

media-shy legend also speaks frankly about his past achievements, his songwriting and the making of perhaps the most ambitious music anthology ever created: his new *Archives Volume 1, 1963-1972* retrospective; in particular the Blu-ray edition, which includes groundbreaking interactive features and 24-bit/192kHz ultra-high resolution audio.

It may seem like a bizarre contradiction that Young would deploy the latest, most cutting-edge digital technology to capture his aggressively primal sound. But upon further consideration it makes complete sense. After all, when taking a picture of a raging river, the Grand Canyon or some other force of nature, which would capture the subject in greater depth and clarity: a pinhole camera or a Canon EOS 5D full-frame Mark II? The answer is obvious.

—BRAD TOLINSKI
Editor-in-Chief



Bienstock with
Young's tech Larry
Cragg and "Old Black"

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GOING GREEN

I received my August issue of *Guitar World* a few days ago, and what do I see? One of my heroes, Billie Joe Armstrong! I loved the monster-sized interview with him about the new Green Day album. In the article Billie Joe says, "It seems like fewer kids want to be rock stars. They want to be the guy who invents the next YouTube or Twitter or something." Well, I tell you now, Billie Joe, my dream is to be a rock star, and to make music that's as furious and awesome as Green Day's!

—Eric Hlad

Thanks for the excellent August issue with Billie Joe Armstrong, another reason this 56-year-old 25-year subscriber looks forward to every issue. On a side note, I was wondering if fret master Vinnie Moore might rate some coverage. Sure has been a long time since his last solo release, and his newest, *To the Core*, is nothing short of amazing. Filled with great tone, addictive melodies and guitar magic. I know all his fans would love to read something new about this very interesting guitar ace.

—Dave Tycker

We agree with you about Vinnie, which is why we're happy to be featuring



“MY DREAM IS TO BE A ROCK STAR, AND TO MAKE MUSIC AS FURIOUS AND AWESOME AS GREEN DAY’S!”

him in this very issue! Check out the lesson on this month's CD-ROM to see Vinnie rip it up.—Ed.

HALL OF SHAME

As a loyal subscriber, I ask you to please refrain from allowing [photographer] Ross Halfin to write for your magazine again. His behind-the-scenes look at the Rock and Roll Hall of Fame induction ceremony in the August issue included comments that I found totally out of line. One of the things I love about *Guitar World* is the respect within its pages for all forms of music and the musicians that create it. This article, in my opinion, did not live up to that standard.

I love Led Zeppelin and Metallica, but I also respect and admire the power and skill of the E-Street Band. Halfin's comments regarding Max Weinberg and Garry Tallent ("the other one") were out of line and not in the spirit of the Rock Hall, or *Guitar World*. Mr. Halfin may have felt "no one cared," but I'm sure the family and friends of the sidemen they were inducting did. The Hall is also there for the skilled and talented performers who, like Weinberg and Tallent, may not be considered "rock gods" like Page or Hetfield, but have contributed greatly to the music that we love.

Contrary to Mr. Halfin's opinion, the point of the evening was not the

"All-Star Jam" that would generate marketable photos for his camera but to honor all the inductees. Including the ones he obviously didn't care to learn anything about.

—Mark Pracht

TEEN IDLE

I'm a sophomore in high school. I get stuck at my grandmother's every week, so this week I decided to PhotoShop myself onto the cover of *Guitar World*! Hope you all like it.

—Zak Ickes

We like it, Zak. All readers are welcome to submit their own GW covers for inclusion in our special Reader Covers online gallery, which can be viewed at guitarworld.com/homemadeheroes.



AND THE WINNER IS...

Thanks to *Guitar World* and Egnater for such a cool prize! Winning this *GuitarWorld.com* contest put a big smile on my face during these tough times.

—Anthony Battaglia



DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



PEYTON WINEBARGER

AGE 13
HOMETOWN Saint Paul, VA
GUITARS Squier Stratocaster, Epiphone Les Paul Midnight Ebony and Jay Turser Double-Neck
SONGS I'VE BEEN PLAYING "Eruption" by Van Halen, "Eugene's Trick Bag" by Steve Vai and "Stairway to Heaven" by Led Zeppelin
GEAR I MOST WANT Jimmy Page's 1959 Les Paul Standard and a Marshall 1959 Handwired Plexi Head and Cabinet



TAYLOR GEORGE

GUITAR Fender Stratocaster
AGE 13
HOMETOWN San Diego, CA
SONGS I'VE BEEN PLAYING "Master of Puppets" by Metallica and "Eruption" and "I'm the One" by Van Halen
GEAR I MOST WANT Marshall stack



DAN KANTER

AGE 18
HOMETOWN East Hartford, CT
GUITARS Green Partscaster, Epiphone Les Paul Black Beauty
SONGS I'VE BEEN PLAYING "An Evening with El Diablo" by Chevelle, "That Song" by Big Wreck, "Fall Down" by Tantric and original songs from my band Tension
GEAR I MOST WANT Mesa/Boogie Mark V

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefait@guitarworld.com. And pray!

GUITARWORLD.COM FORUMS VIDEO BATTLE: THE WINNER!

Congratulations to Rance Cockrell of Haworth, Oklahoma, winner of the first edition of the *GuitarWorld.com* Forums Video Battle! The two-round contest featured Forum members submitting videos of their guitar playing (one original composition, one cover or live performance), and all Forum members were allowed to vote. To see Rance's winning version of Santana's "Black Magic Woman," as well as the runner-up's entry, visit GuitarWorld.com/cockrell. And our thanks to all who entered!



TUNE-UPS

SIDE BETCHA CAN'T PLAY THIS! 26 DEAR GUITAR HERO WITH TIM ARMSTRONG 34 SETLIST 38 & MUCH MORE!!!

CROWNING GLORY

THE NATIONWIDE SEARCH FOR THE NEXT GREAT UNDISCOVERED BLUES GUITAR PLAYER IS BACK. *GUITAR WORLD* PRESENTS GUITAR CENTER'S KING OF THE BLUES!



Joe Bonamassa


A**FTER TAKING A SHORT** hiatus from the competition last year, Guitar Center, along with *Guitar World* and other partners including Gibson, Ernie Ball and Levi's, have resurrected the search for the next King of the Blues. In addition to being crowned king, this year's winner will receive a grand prize that includes \$25,000, a Gibson '59 Reissue Les Paul, endorsement deals, and gear from Boss, Marshall and Vox.

Starting July 1 blues-slinging hopefuls can sign up at any of the 200-plus Guitar Center locations nationwide. Similar to past KOTB events you must be 16 years or older and a lawful resident of any of the 48 contiguous United States to compete in this year's competition.

Each contestant will be required to perform to one of 25 original backing tracks developed by Grammy Award-winning producer Pete Anderson. All the tracks are available free of charge at the official King of the Blues web site, guitarcenter.com/kingoftheblues.com.

Participants can bring and use any six-, seven- or 12-string acoustic or electric guitar, or lap steel or pedal steel guitar. Personal effect pedals, cables, picks, slides and straps are allowed, but wireless systems, looping effects and power amps are not permitted. In short, you don't need to bring your own amp. Guitar Center will provide a selection from which each player can choose to perform on.

Guitarists will get five minutes to set up their rig and blow the judges away. The judges will base their decisions on authenticity, originality, skills/technique, style, stage presence and overall performance. Any ties will result in a two-minute playoff, during which contestants will solo without backing tracks. Five lucky finalists will be chosen from the thousands of participants to perform and compete live at the grand finals in Los Angeles, which will feature blues guitar extraordinaire Joe Bonamassa.

Remember: innovate, don't imitate, but keep it authentic. For more info, a list of participating stores, complete rules and prize lists, go to guitarcenter.com/kingoftheblues. 

THE HOLD STEADY

INDIE JONES [By TOM BEAUJOUR Photograph by DANIELLE ST LAURENT]

TAD KUBLER of the Hold Steady loves his job, and unlike some of his peers he's not afraid to admit it. "It seems like there's a lot of downplaying that you're into playing guitar in indie rock," says the Wisconsin-bred Kubler, who now calls Brooklyn, New York, his home. No such reticence is evident in Kubler. He grinds out the triumphant, power chord-driven riffs that propel the Hold Steady's vivid tales of drugs, dissipation and desperation, and does so with an almost childlike enthusiasm. "For me this band is very much getting back to the stuff that was my roots and my initial exposure to music," he explains. "AC/DC, Zeppelin, Hendrix, Cheap Trick and big guitar sounds."

As the Hold Steady's popularity has grown—both the band's 2006 *Boys and Girls in America* and its 2008 successor, *Stay Positive*, have sold nearly 100,000 copies in the U.S.—Kubler has taken great pleasure in expanding the rig with which he delivers his own big sounds. "I love buying gear," says the guitarist, who regularly deploys a half-dozen axes and up to five amplifiers for one of the Hold Steady's celebratory live gigs. "The guys in the band are always like, 'Do you really need all this stuff?' And I'm like, 'Do I need it? What's need?' But it certainly affects how you play to have all this cool shit behind you."

Of late, the Hold Steady have been

touring sporadically in support of their recent *A Positive Rage* DVD, but the bulk of their time is spent prepping tunes for *Stay Positive*'s follow-up. "We're a pretty prolific band and we've done four albums in the last five years," says Kubler. "I feel like, if we're not on tour, then shit, let's get back into the studio. You always fantasize about getting to that point in your life where all you have to do is play music. We've finally reached that level and we're trying to take advantage of it!" □

AXOLOGY

• **GUITARS** Gibson Historic Collection 1956 Les Paul Standard Reissue, Historic 1959 Les Paul Junior Reissue, ES-335, ES-333, ES-330, EDS-1275, 1962 Epiphone Zephyr

• **AMPS** Epiphone Blues Custom, late-Sixties Fender Super Reverb, Silvertone 1484 and 1483, Seventies London City 100-watt head, Seventies Park 100-watt head

• **EFFECTS** Boss FDR-1 Fender Deluxe Reverb, DD-7 delay, and OC-2 Octave pedals; MXR MC-401 Boost/Linedriver and Phase 90

• **STRINGS** Ernie Ball Power Slinky (.011-.048)



INQUIRER [By JOE MATERA]

DUFF McKAGAN

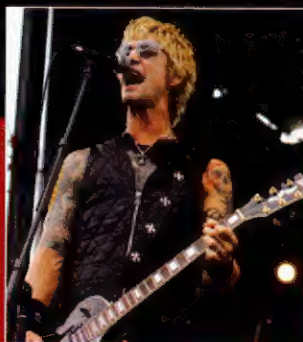
What inspired you to start playing bass?
I started playing because of my older brother Bruce, who also played bass. I was the last of eight kids, and everybody in my family played some kind of instrument. There were always guitars, basses and drum kits around the house, and because of all the influences I had in my family, I learned how to play everything consecutively. When I began playing bass at the age of 11, it came as naturally to me as learning the drums and guitar had.

What was your first bass?
It was a Gibson EB0 that I bought when I was 13. I was doing a paper route in Seattle at the time and saved up the \$100 I needed to buy it off a kid I knew.

What was the first song you learned?
The first song I learned to play on the bass was the Beatles' "Birthday." I

learned the whole song and eventually played it with my brother Bruce at some gig somewhere. I was 12 and in sixth grade at the time. The first song I learned on the guitar was "The Witch" by the Sonics. They were a garage band from Seattle, which is where I grew up, and anybody worth their salt had a copy of that particular record.

Do you remember your first gig?
It was with a band called the Veins in 1979, and we actually opened for Black Flag. I was just so freaked out at being onstage and having people watching, and I was completely self-conscious. I can't remember whether it was a good gig or not. I'm sure the sound system was a piece of crap, but you don't know that when you're 13 years old; you're just going for it. That same year I also saw Iggy in Seattle and I saw the Clash play on their pre-London Calling tour. Those



gigs were really life-changing events for me.

Ever had an embarrassing onstage moment?
I've had too many to count! The most recent one was toward the end of the last Velvet Revolver tour. We were playing in Germany for some odd television station, and it was a live gig. They had a bunch of dolly cameras rolling along the floor, and I kind of forgot that there was one behind me. So I went to move back a little bit

and tripped and fell on my ass, and the bass went tumbling out of my hands. The noise from the bass made everything sound like shit. And of course the camera was right on me. Because I have a past with alcohol and drugs, people who saw that performance thought, Oh, he's getting fucked up again. No, I just fell on my ass, really, that's all.

What is your favorite piece of gear?
I have two favorite pieces of gear. One is my original white Fender Jazz Bass Special that I bought in 1986 and that I've used on every recording I've ever done since. The other is a hot-rodded Marshall 50-watt head. I actually wrote a song about it called "Seattle Head." It's the best-sounding Marshall head ever. And I own it.

Duff McKagan's Loaded's latest album, *Sick*, was released in April 2009.

THIS JUST IN

NEWS AND NOTES FROM AROUND THE GUITAR COMMUNITY

» JIMI HENDRIX GEAR BOOK

Coming in October from Voyageur Press,

Jimi Hendrix Gear: The Guitars, Amps & Effects That Revolutionized Rock 'N' Roll aims to be the foremost authority on all of Jimi Hendrix's musical equipment. The 176-page book will provide a nuts-and-bolts analysis of each of Jimi's guitars,

amps and effects, with special attention paid to the serial number, history and origin of each guitar. The book will also examine exactly how Jimi achieved his unique sound on every recorded song and live performance.

» DBZ BIRD OF PREY

With its razor-sharp tips and highly contoured body design, the Bird of Prey—the latest innovation from guitar designer Dean B. Zelinsky—is aimed squarely at the precision-minded metalhead. Built for aggressive players who want to make a visual statement, the Bird of Prey features an easy-access 24-fret neck, a soft “V” profile and comes loaded with EMG-81/85 active humbuckers. The Bird of Prey is available in both import and USA models, and comes in a wide variety of colors and graphic finishes.

» ORANGE AMPS CRUSH PiX AMPS

Orange has expanded and upgraded its range of Crush PiX practice combos. The improved range now covers eight models, from the Crush PiX CR12L to the new 100-watt CR100 BXT, and includes the Micro Crush CR3, which is unchanged. Each Crush amp features a genuine Orange grille cloth, miniature Orange crest finish, signature Orange picture-frame edging, exterior beading and the unique panel symbols for controls and functions.



» DUNLOP MAX GRIP JAZZ III PICKS

Dunlop recently updated its Jazz III line of picks with the Max Grip Jazz III, which combines the classic Jazz III shape with the company's cutting-edge Max Grip technology. The non-slip grip is molded into the entire gripping surface for enhanced control, while the tip features a sharp, beveled shape for quick string release.



» PARKER GUITARS DF842AD ADAM DUTKIEWICZ GUITAR

Kills switch Engage's Adam Dutkiewicz is rarely seen without his trusty Parker guitar, and now the guitarist can add the DF842AD to his arsenal of axes. The new Adam Dutkiewicz signature model from Parker features a mahogany body and top, mahogany neck with a Parker Finger Joint set neck, a carbon composite fretboard, Parker Tremolo bridge, Sperzel locking tuners and EMG 85/81 pickups.



If you're in the MI industry and have a news item for This Just In..., email it, along with an image, to news@guitarworld.com.



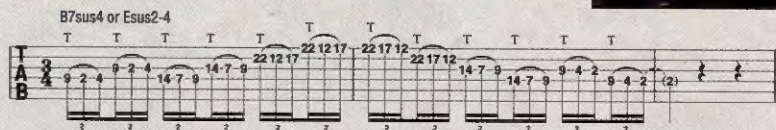
BETCHA CAN'T PLAY THIS! TONY SMOTHERMAN

“HERE'S A FLASHY ascending and descending tapping lick that's played across three octaves on the top four strings and spans nearly the entire length of the fretboard. It's based on the B minor pentatonic scale [B D E F# A] and outlines a brilliant-sounding B7sus4 arpeggio [B E F# A]. If you play it over an E bass note it creates an equally cool Esus2-4 sound [E F# A B].

“The most challenging aspect of playing this lick cleanly and accurately is nailing the big position shifts, or ‘leaps,’ which occur on beats two and

three in each bar. You'll need to skillfully use your peripheral vision to target the tapped notes, which fall at the ninth, 14th and 22nd frets, while quickly positioning your fret-hand fingers to ‘receive’ the pull-offs in second, seventh and 12th positions.

“Another challenge here is negotiating the wide-fret-hand stretches on the top two strings, from the 12th fret to the 17th, for which you'll obviously need to use the first and fourth fingers. You can use the index and ring fingers for the compact two-fret



spans on the D and G strings [between the second-fourth and seventh-ninth frets].

“Notice that the ascending portion of the run [bar 1] has you pulling off from a tap then hammering on, while the descending part [bar 2] is all double pull-offs. When

descending, there's a little bit of overlap between both hands, so make sure your fret hand gets out of the way of the tapping finger in time. As always, make sure all your taps and hammers are firm and quick and that you yank the string slightly down toward

the floor when pulling off from the tapping finger or the fret-hand ring finger or pinkie. Also remember to mute the idle bass strings with the palm of your right hand throughout the run to keep them from ringing sympathetically and producing unwanted string noise.” □

Tony Smotherman is a well-respected guitar teacher and musician. For more information, visit tonysmotherman.com.



SPINNERETTE

WEB SIGHT [By ALAN DI PERNA Photograph by KEVIN SCANLON]



Dalle, Johannes and Bevilacqua

I'M FASCINATED by spiders," Brody Dalle says. "And spinnerets are the internal organs a spider uses to spin its web."

That explains the name of Dalle's new band, Spinnerette, her first public outing since her feisty punk band the Distillers ended five years ago. But you have to dig deeper to explain the turbulent and inventive sound of Spinnerette's self-titled debut CD. Driving, distorted bass lines, played by Dalle herself, draw the listener into a tangled web of spiky riffs, distressed drums and doomy vocals. When a catchy melody breaks through the mix, which happens frequently, it feels like a ray of sunlight.

"It's a pretty bittersweet record," says Dalle, who has seen both good and bad times in the past four or five years. There was her marriage to

Queens of the Stone Age frontman Josh Homme, her second to date, following her divorce from Rancid's Tim Armstrong. In 2006, Homme and Dalle welcomed their new daughter, Camille, into the world, but the occasion was darkened by the death of Dalle's father around the same time. All these life passages are echoed on Spinnerette's album.

"When you have a kid—especially a daughter, I think—it makes you reflect on your own relationship with your mother and, really, all of your relationships," Dalle says. "Basically, that's what this whole record is about: relating to other people, to yourself, to your past, to death, to life..."

It was Homme who suggested that Dalle team up with producer/guitarist and Queens of the Stone Age member Alain Johannes to help her realize

It's a pretty bittersweet record."
—Brody Dalle

her musical vision. "Al and I speak each other's language when it comes to music," she says. "We never fought about music. I've been looking for that my whole life, basically."

Johannes brought in drummer Jack Irons, who'd played in the producer's former band Eleven and in an early Red Hot Chili Peppers lineup. Dalle brought in former Distillers axman Tony Bevilacqua, who joined Dalle and Johannes in laying down guitar tracks. But tragedy struck again when Johannes' wife and musical partner of many years, Natasha Shneider, died from cancer in 2008.

For Dalle, the album is not only a triumph over adversity but also proof that there is life after the Distillers. "The Distillers were kind of one-dimensional," she says. "There's so much more depth to Spinnerette." □

VINNIE MOORE

MOORE TO LOVE [By CHRIS GILL Photograph by SARAH STURGES]

IT'S BEEN MORE THAN two decades since Vinnie Moore released the Eighties neoclassical shred masterpieces *Mind's Eye* and *Time Odyssey*, but although interest in super-technical playing is on the rise, he has no plans to cruise down

that road again. For the past six years Moore has been a member of UFO, capably replacing legendary guitarist Michael Schenker and placing his own stamp on the band's last three studio albums, including their latest effort, *The Visitor*. Moore has also completed



an instrumental solo album, *To the Core*, which displays his ever-expanding musical palette.

"I'm into a lot of different styles of music," he says. "*To the Core* includes a lot more of my influences. My style is still recognizable, but I try to create songs with moods and atmospheres—something with substance that takes you in different directions emotionally. There's some funk-oriented stuff and some heavy stuff. One song has an R&B/hip-hop vibe and there are even some techno elements. I'm trying to mix it up to keep it interesting."

Moore stuck to a relatively simple rig when recording *To the Core*, using primarily Engl Special Edition and Marshall JCM2000 heads. Most of the tonal variation came from manipulating the guitar's volume control and pickup settings. Several Fender Strats played key roles, but toward the end of the album Moore took delivery of his first Vinman 2000 signature model prototype, a Super Strat that he developed with Dean Guitars. Moore collaborated with Dean on the model's body and neck shape and also helped the company voice the DMT Vinnie Moore Signature bridge humbucker, which is available separately.

Moore says his return to his stylistic roots was inspired in part by his immersion in the bluesy, classic rock sound of UFO. "My early influences were blues and blues-based rock players," he says. "I didn't get into the classical-oriented stuff until after I had been playing five or six years. I haven't necessarily gone full circle, but now I'm incorporating all of my different influences better than I have in the past." □



AXOLOGY

- **GUITARS** Dean Vinman 2000 signature model
- **AMPS** Engl Special Edition, Engl Classic, Engl 4x12 cabinets
- **EFFECTS** Arion SCH-1 chorus, Boss OC-2 Octaver, Boss TU-2 tuner, Dunlop Crybaby wah, Ibanez TS9 Tube Screamer, MXR Carbon Copy delay, T Rex Replica delay, Teese RMC4 and RMC5 wahs, Voodoo Labs Pedal Power 2 Plus
- **STRINGS** .010s, no brand preference

TIM ARMSTRONG OF RANCID

HE'S A GUITARIST, LABEL OWNER AND PRODUCER WHO HELPED REVIVE INTEREST IN AMERICAN PUNK ROCK IN THE NINETIES. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS...

[Interviewed by **BRAD ANGLE**]

Let the Dominoes Fall is your first album since 2003's Indestructible. Why was now the right time to put out a new Rancid album?

—Larry Tierney

We always do things that feel natural to us. We don't force anything and we ain't got no boss, so we do everything on our own time. We started writing songs at the end of winter 2007 with no real plan, and here we are in 2009 and the record's ready. We all have different side projects as well. I wrote most of *Rancid 5* on my own, but we didn't want to do that this time. So we came to Utah [where drummer Branden Steineckert is based] to write the record as a crew. That's kind of how we did the early records.

I was stoked to hear that Rancid was putting out a new album. Do you feel like taking that break with everyone doing their own side projects allowed you guys to come back to Rancid with new energy and excitement?

—Alton Benes

Yeah, of course. But we never separated. We're always talking. I know bands always say that, but it's the truth for us. I can't go a couple of days without talking to those dudes. The great thing is that I live in L.A., Matt [Freeman, bass] lives in the East Bay, Lars [Frederiksen, guitar] lives in San Francisco and Branden lives in Utah, and when we write a record, the crew is back together and it's exciting. That includes [Bad Religion guitarist/Epitaph Records owner/producer] Brett Gurewitz, who has been with us since the first record and he pretty much produced everything we've done. He suggested we go to Skywalker Sound in Northern California for three weeks in 2008 where we tracked most of the record. We were close to home so we had all of the crew and family there. It was a great time.

I just heard Rancid's new single, "Last One to Die," and it rocks! In the song it seems like you're looking back over your career and taking stock of everything you've been through. Having survived this long, how has your attitude toward the scene and music business changed?

—Victor Vega

Yeah, that song is saying we're still here and we're stronger than ever. I

Onstage at Warehouse Live, in Houston, on July 11, 2006



66
My favorite place will always be the Bay Area."

think that we're fortunate to be able to tour without a record out or even have press. We're fortunate that we have the best fans ever—they're super loyal. And now we have a career doing what we love to do. I love to play music with those guys onstage. Making records is fun, but to play music and travel the world with my best friends...that's a great job.

You've had an awesome career with Operation Ivy, Rancid, Transplants and your solo stuff. If you had to pick just one track from

your career that's most representative of your sound, what would it be and why?

—Seymour Scaquetti

I'd have to say the first song on the new record, called "East Bay Night." It's basically about my heart being in the East Bay, where I grew up. I've been all over the world and I've seen a lot of great places, but my favorite place will always be the Bay Area, particularly the East Bay. The song is tough, but it's also catchy and it works well onstage. It's also a song about who we are. We're real, and we're not faking

anything when we're playing. There may be some tough times in my life, but when I'm onstage with Rancid it's all good.

I heard Rancid did cover songs at [pro skateboarder] Tony Hawk's wedding. Is that true? Would you guys ever consider releasing a covers album?

—Tim Booher

Yeah, we played Tony's wedding out in Fiji. He's a good dude, and we basically told him to write down some cover songs he would like us to do. It was awesome. As for the covers album, maybe. It's not a bad idea.

I play a hollowbody and always have trouble with it feeding back when I crank my amp. Do you ever have this problem, and if so, how do you combat it?

—Laurie Dimmock

My guitar is a 1971 Gretsch Country Club hollowbody. I think mine is unique because it's from the Baldwin era [Gretsch was sold to Baldwin, a leading piano manufacturer, in 1967]. The neck is connected to the body—it doesn't hang over the body like it does on Gretsch models like the White Falcon. The guys at Gretsch told me that's why my guitar doesn't feed back as bad.

I hear about people padding their guitars to prevent feedback, but fuck that. My guitar feeds back when I want it to. I've also turned off the front pickup, so the selector is basically an on/off switch. I play through a Mesa/Boogie Triple Rectifier, and I've got it overdriven like crazy. It doesn't feed back while I'm playing, but when I stop I can just hit the on/off switch and silence the guitar. I don't use a noise gate.

What are some of your musical inspirations outside of punk rock that may surprise people?

—Freddy Newandyke

I read a lot, and one of my favorite writers is Stephen King. He said that to be a good writer, you have to read a lot. I'm with him, but I do the musical version of that. I'm always playing different kinds of music—I collect song books, and I'll get anything from Brazilian jazz to Hank Williams. I also listen to a lot of Northern soul [a style of British dance music popularized in the late Sixties] like Frank Wilson and Dobie Gray. I also like Bruce Springsteen, and I love the Ramones, but I love Dee Dee [Ramone] in particular because his songs were so roughneck but very poppy. I will always love punk rock first and foremost and will always come back to the Ramones. They were my first true love. Everything gets compared to them and everything will fall short.

I've read that you've struggled with alcohol during your career. My bandmates are threatening to kick me out because I'm drinking too much. How'd you get yourself straightened out?

—Mary A. Nash

You've gotta quit for yourself. I've got a lot of friends that drink and do drugs, and I've got a lot of friends who don't. After Operation Ivy, I started to drink a lot, but Matt Freeman was always there to help me out. What really helped was when he said he wouldn't start Rancid with me unless I was sober. We were writing songs in the basement and he said to me, "I'll always be your best friend, but I'll only play in a band with you if you're sober." After my first year being sober, he told me, "Now we can do Rancid for real." That's how it happened. But he was a good friend and never turned his back on me. He gave me an incentive, and I think that's what you need. You have to ask yourself if drinking is worth the price you'll pay.

I am a huge Operation Ivy fan, and I have a two-part question. First, do you think that Operation Ivy will ever reunite? Second, how did you get such a raunchy guitar sound on those albums. It's awesome!

—Troy "K-10" Reissmann

I'm extremely proud of my work in Operation Ivy, and we did those 19 songs in one day. The energy was fucking crazy! Plus, we didn't make a lot of mistakes, and we were together, so it was awesome. We played together from 1987 to 1989, and a reunion just seems weird to me. As an artist, I always want to move on to the new project.

As for my guitar sound, it was similar to what I have now. I used a Mesa/Boogie combo, and I've always loved Mesa/Boogie—they overdrive without a pedal. I did use a pedal when we recorded the *Hecic* EP, but on the *Energy* record I used only the Mesa.

What is your opinion about [legendary NYC club] CBGB turning into a clothing store?

—Nirho JS Kogner

I just don't want to forget what CBGB was: the birthplace of punk rock. The Ramones, Talking Heads, Television, Richard Hell, Blondie...all of them came out of CBGB. Then you had



Performing at KROQ's Weenie Roast y Fiesta at Verizon Wireless Amphitheater, Irvine, California, on May 16, 2009

“Making records is fun, but to play music and travel the world with my best friends... that's a great job.”

Agnostic Front, Cro-Mags, Warzone, Sick of It All, Youth of Today, Madball, Gorilla Biscuits, Leeway, Crown of Thorns, H2O... There is such a rich musical history from the place that birthed punk rock, and you always have to remember CBGB for that.

I love the way ska and reggae players use up-picking for the rhythm parts. When you were starting out was it difficult to get into that method of strumming?

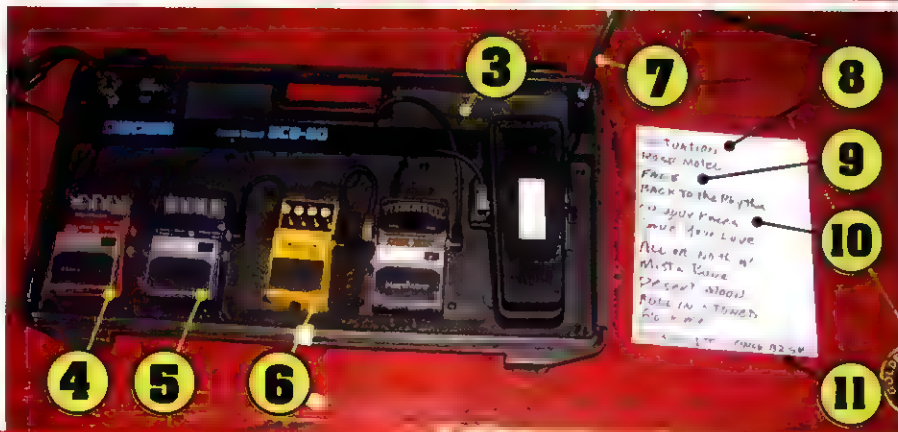
—Eddie Cabot

It came pretty easy, and we were playing it very early on. It goes back to what I said earlier about listening to music: if you listen to ska and reggae closely, it shouldn't be a problem to figure it out. Listen to Lee Perry, Desmond Decker, the Two Tones, the Specials, Bad Manners, Selector... There are different ways to play the rhythm, but whatever way I play it, I always want to hear the note. You have to be careful about putting on too much distortion—you want it to be tough but not too distorted. When I play ska, I want my guitar to sound like a piano. On a song like “Timebomb,” I play super fast, but there isn't too much gain, and to me it sounds more aggressive. □

MARK KENDALL OF GREAT WHITE

CLUB RED • MAY 22, 2009 • TEMPE, AZ

[Interview and Photographs by NICK BOWCOTT]



1. TTM GUITARS "TTM Guitars have built me my own line. The guitars are based on the Strat, but TTM has finetuned them to my specifications, from the wood to the tone and the playability. The pickups are stock single-coils that TMM has rewound by hand to make them sound less trebly in the neck's high register."

2. MARSHALL JCM900 4100 HEAD & 1960 CABINETS "On fly-in dates, like this one, we rent backline gear. For that reason I have to be careful about what kind of amp I choose, and you can't really go wrong with a Marshall—they always sound great for my style of playing. When we start touring regularly I'll be bringing out my own amps, which include a 30-watt tube amp and 2x12 cab made by 65amps. It's very pure sounding."

3. BOSS BCB-60 PEDAL BOARD "The days of my using \$50,000 worth of outboard rack gear are over. Back in the day, I used a lot of pedals, but I got so sick of swimming in reverb, effects and echo. Every setting on my amp started to sound the same—I didn't know if an effect was on or off! So now I have a very simple, stripped-down setup that includes just a few pedals."

4. DIGITECH HARDWIRE DL-8 DELAY/LOOPER PEDAL "I only use this on the solo in 'Can't Shake It,' which is a cover of a song by the Angels. We stretch it out and jam, and toward the end of the solo I use this pedal to build a crazy crescendo that's filled with all sorts of mayhem."

5. DIGITECH HARDWIRE CR-7 STEREO CHORUS PEDAL "I only use it for the clean sections of 'Save Your Love.'"

6. BOSS OS-3 OVERDRIVE/DISTORTION PEDAL "I use this mostly for solos in order to give me a little more boost. That way our soundman doesn't have to move the faders as much. Plus he might just be smoking a cigarette and having a drink during my solo and forget to push me up in the mix. I like to be in control of my own destiny."

7. GUITAR CABLE "I normally use a wireless system when we play arenas or outdoor festivals, because it enables me to go anywhere onstage and not worry about [singer] Jack Russell tripping over my cable. When we're playing clubs, though, I avoid using a wireless. There's too much potential for electronic interference, and invariably I'll end up hearing the cash register coming through my amp."

8. "SITUATION" "It's a song off our brand new album, *Rising*. It rocks, and it's a really good song to open with. We don't always have it as our first song—we switch the set around a lot to keep it exciting for us. But I always like to put some of our new material in the lineup, because it's fun for me to play something new."

9. "FACE THE DAY" "This is another old Angels song that we redid. We had an English manager who turned us on to some of these songs that never really broke in America, and we really liked that band a lot."

10. "ON YOUR KNEES" "I like playing this song because we throw a jam in the middle. On our signature songs I stick pretty closely to the recorded solos, because if I start noodling around, people start wondering what the hell I'm doing. But when we jam out, it gives me a chance to stretch out in the set, and that's always fun for me."

11. "ONCE BITTEN TWICE SHY" "We do 'Shake It' first, which has a really long solo and is very stretched out. We get the crowd involved during that one and then run straight into 'Once Bitten' to close the night out."

WELCOME TO THE DARKSIDE



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SEASON IN



SLAYER KICKED THEM OFF THEIR TOUR.
AND ONE OF THEIR GUITARISTS NEARLY QUIT
AFTER THROWING OUT HIS BACK. NOW

KILLSWITCH ENGAGE

RETURN WITH A NEW SELF-TITLED ALBUM AND
PLANS FOR A SUMMER REMATCH WITH SLAYER ON
THE MAYHEM TOUR. ADAM DUTKIEWICZ
AND JOEL STROETZEL WEIGH IN.

BY ALAN DI PERNA
PHOTOGRAPHS BY JUSTIN BORUCKI



THE ABYSS

"don't really aspire to be a wicked, awesome guitar player," declares Adam Dutkiewicz of Killswitch Engage. "I know that's a shitty thing to say, but it's true."

Dutkiewicz is the band's resident provocateur. He likes to wind people up and mess with their expectations. And what better way to mess with a guitar magazine than to proclaim total indifference to the quest for greatness as a guitar player?

"Adam likes to take the piss out of things," says Joel Stroetzel, Dutkiewicz's co-guitarist. "Onstage, he just wants to have a good time—kind of act like an asshole, but in a funny way. He likes to get people going, egg the crowd on. He gets up there and calls the crowd 'pussies' and all this stuff. But coming from a guy wearing short shorts and a cape, you gotta take things like that in stride."

Adam's unusual stage attire and demeanor have caused controversy in the stylistically conformist world of metal. Killswitch were once kicked off a tour by Slayer, who found Dutkiewicz's strange sense of fashion "inappropriate" to metal—as if metal were a Catholic school with a dress code. But Dutkiewicz's ironically confrontational approach is very much in the time-honored "proud to be an asshole" tradition of metal icons like Gene Simmons and Ted Nugent. He just puts his own, post-emo spin on it.

And when it comes time to strap on the axes and get down to business, Dutkiewicz and Stroetzel are unquestionably, 100 percent metal and, it shouldn't be forgotten, some of the most accomplished players in that eternally guitar-centric genre. They've evolved a brutally precise tandem approach, hanging out eyeball-melting, low-string arpeggios and chunky, cement-block chordal passages like two repeat-offender muggers taking down a sucker. Their dark guitar artistry reaches new heights of intensity and confidence on Killswitch Engage's new album, their fifth to date, which is titled simply *Killswitch Engage*. There's a greater sense of freedom in the rhythmic feel and more imaginative variety in the compositions and arrangements. Singer Howard Jones pushes both extremes of his unique vocal style on the new disc, belting out some of the most soulful melodic passages he's ever sung and some of the scariest Cookie Monster barking to emerge from a human larynx. And down in the lowest infernal depths of the frequency spectrum, bassist Mike D'Antonio and drummer Justin Foley pummel, pound, thunder and thud, with all due ferocity.

Stroetzel says, "The main goal this time around was to try to do something different. Over the years we've embraced the European metal thing more than the old hardcore stuff we used to do."

The new Killswitch Engage album also marks the first time the band has chosen an outside producer, Brendan O'Brien, who has worked with AC/DC, Rage Against the Machine, Pearl Jam and Stone Temple Pilots, among numerous others.

Stroetzel explains, "We had a conference call with Brendan many months back. He seemed like a really cool guy, and working with him seemed like a good opportunity to change things up."

Up until now, Dutkiewicz has produced all of Killswitch Engage's albums. Having also produced albums by Underoath, Unearth and Every Time I Die, he has acquired a solid reputation as a studio architect of the New Wave of American Metal. For this outing, O'Brien's services were sought, in part to prevent the occasionally feuding Dutkiewicz and Jones from killing one another in the studio. It couldn't have hurt that O'Brien had just completed production on Mastodon's *Crack the Sky*, the hottest contemporary metal/mainstream crossover disc in recent history.

Dutkiewicz and Stroetzel have come a long way together, initially teaming up as co-guitarists in the mid-Nineties metalcore band Aftershock, out of Westfield, Massachusetts. Dutkiewicz switched to drums when he launched Killswitch Engage in 1998 but was soon back on guitar. Stroetzel says, "For a long time we couldn't find another guitar player that was right. Finally I said, 'You know what, Adam? You and I have played guitar together before. Why don't we just get a drummer? So Adam switched back over to guitar, which made sense right away.'"

Drummers and singers came and went, as drummers and singers are wont to do. But Jones and Foley settled into place in time for Killswitch Engage's *The End of Heartache* album, the title track of which was nominated for a Best Metal Performance Grammy in 2005.

Things were looking up for Killswitch Engage, but the band's career was hobbled from 2006 to 2007 when Dutkiewicz underwent a series of surgeries for a painful back condition. He missed some tour dates and even wondered if he'd be able to continue as a full-fledged band member, but he's since made what Stroetzel calls "an amazing recovery. Thankfully Adam has been holding up well and taking good care of himself. With any luck he won't have to go through that again."

When *Guitar World* caught up with Adam and Joel, they were finishing up mastering the new Killswitch Engage album and preparing to embark on a round of touring that will see them blazing through America as part of this year's Mayhem tour with Marilyn Manson, Bullet for My Valentine, Cannibal Corpse, Trivium and, yes, Slayer.

GUITAR WORLD The dynamic between you two seems to be that Adam is the wild and crazy one and Joel is the solid, stable, sensible one. Does that perception match reality?

JOEL STROETZEL Ha! That might vary from evening to evening, depending on how much I've had to drink. But what you've said is what people seem to think.

ADAM DUTKIEWICZ I'm surprised. Is that what people think? Is that what you think?



Joel Stroetzel

GW Well, I don't know what I think. That's why I'm asking. Is it true?

DUTKIEWICZ Sure...I guess so. If that's what people think, then let 'em think it.

GW Were there any antics down in Atlanta while you were working on the album?

STROETZEL We had some fun—a lot of after-session beers. We went out every night to eat wings and drink beer. Brendan O'Brien and all the guys at Southern Tracks [Studio] were a really great bunch. They kept things very low-stress.

GW How did Brendan get involved as co-producer of this album?

DUTKIEWICZ He actually contacted us to say he was very much interested and liked what we did and wanted to help out. We never had an outside producer help us before and this guy's got a pretty classy track record. So we said, "Okay, we might as well give it a shot."

GW Was this before or after he produced Mastodon?

STROETZEL Just after, I think. I'm not sure if the Mastodon album was quite finished when we started talking to him. But we started working with him just after that

album was finished.

GW So what did you want to achieve with this album that you hadn't achieved on any previous Killswitch Engage disc?

DUTKIEWICZ Uh...not to suck. That's pretty much it. Just to write some decent guitar riffs and songs.

STROETZEL We wanted a different-sounding production and different-sounding songs. We were trying to stay away from "chugging on the low strings" kind of riffs. We tried to do stuff in different keys.

GW The prior Killswitch Engage albums were all produced entirely by Adam. What did you think Brendan could bring to the table that Adam couldn't?

STROETZEL We were hoping to get his vibe on some of the arrangements, and he was pretty cool with that. He didn't want to change too many things musically. But the big thing was, we really wanted somebody other than Adam to work with Howard. They tend to drive each other nuts in the studio, in a good way and a bad way. It's not necessarily the best thing for somebody to be criticizing your parts and your performance and then have to spend two years



Adam Dutkiewicz

on a bus with him after you're done with that.

DUTKIEWICZ I just think that Howard doesn't take my criticism as well as he should. [laughs] So having a fresh perspective is nice. I tend to be a little harsh on singers sometimes.

STROETZEL It was a cool thing for Adam to take a back seat on the vocal sessions and just kind of listen. And Howard could do his thing alongside someone with a fresh set of views.

DUTKIEWICZ Howard was very into the idea of working with somebody who's done big records before.

GW Apart from the vocals, did you approach any other aspects of recording differently this time?

STROETZEL The only thing really different was the drum tracks. In the past, Adam and I would do a scratch track with a click and then let Justin do his thing. But this time, Brendan had us all play in a room together when we were tracking drums. When it came time to track guitars and bass, we went back to Massachusetts and did those tracks at home, just as we always have. The whole process wasn't that different for me, except for spending a week or two in Atlanta recording drums and some overdubs.

GW I've heard only rough mixes, but the drum sound seems more open than on prior Killswitch Engage albums. And there's a little more swing in the rhythm parts. Everything's really tight, but there's a little more push and pull.

STROETZEL That was one of the goals too. We didn't want to have a super Pro Tool-ed, completely perfect record. There are some imperfections here and there with the guitars, drums and so on, but that doesn't matter. We didn't go into this saying we're going to sound like robots. We wanted to embrace the human element a little more.

DUTKIEWICZ We've gotten rid of all the raw, nasty drum tones that were in the rough mixes you've heard. We've cleaned it up a little bit.

GW But I like the raw, nasty tones!

DUTKIEWICZ We'll, we're a metal band. It should sound like a metal record instead of a Stone Temple Pilots record.

STROETZEL But this wasn't one of those records where you spend five weeks on guitar and double-track every single note and make sure everything's perfectly in tune. We wanted to get more of a live feel. Not a sloppy feel, just a live feel.

"WE'LL BE DOING A LITTLE DIFFERENT STAGE SHOW. THERE MIGHT BE THINGS EXPLODING."

—JOEL STROETZEL

GW What were your main guitars and amps for the album?

STROETZEL I used a Caparison TAT guitar. They're a small Japanese company. Their guitars have hardware similar to what you find on a Gibson, but the TAT is more like a Jackson Soloist in that the neck is kind of thin, like the old USA Soloists. I used a TAT with EMG pickups.

DUTKIEWICZ And I used my Parker Fly, which has an EMG-81 and an EMG-85 pickup.

STROETZEL We used a bunch of different amps. The main rhythm tracks were played with a Diezel through a Boogie 4x12 with Celestion Vintage 30s. For most of the dirty overdub stuff we each had a Splawn Nitro that we played through the same cab.

DUTKIEWICZ Splawn is a small, boutique amp maker in North Carolina. Scott Splawn is an Eighties guy who's doing his version of Marshalls. It's kind of like hot-rodded Marshalls. That's right up my alley. A really high-gain [Marshall JCM] 800 is one of my favorite heads.

GW How did you get turned on to Splawn amps?

DUTKIEWICZ Joel heard about them through the grapevine, and then he actually got one to try out. When I heard it, I said, "That's incredible!"

GW What other amps did you use?

STROETZEL For the clean tones we used a mixture of things. We had an old, Seventies Fender Vibrolux with a combination of pedals for tones ranging from clean to slightly dirty. And we used a Fuchs Triple Drive for some clean stuff, and an Orange Tiny Terror.

GW What effect devices were indispensable to your guitar tones on this album?

STROETZEL As far as dirty tones, we always have a Maxon OD808 on at all times, just to boost the signal a bit.

DUTKIEWICZ It's kind of the Maxon version of the [Ibanez] Tube Screamer. It just sounds a little more bubbly.

STROETZEL There's also a lot of delay on guitars on this record. We used one of those Maxon vintage analog delays, a big, purple pedal [the AD999]. We also used a Maxon phaser and a Hughes & Kettner Rotosphere in a few spots to get some chorusy tones.

DUTKIEWICZ And we used a real Leslie cabinet on a lot of the guitar parts. That's definitely a cool sound.

GW



Handwritten: "I'LL PLAY WITH ANYONE."
—ADAM DUTKIEWICZ

GW The album has songs in a few different keys, as you mentioned, but there are also quite a few that are in or around the key of C. Did you tune down for those?

STROETZEL Yeah, most of the songs are in a dropped C kind of tuning. The songs in other keys are played in different positions.

GW So you take everything down a whole step and then you take the low string down another whole step?

STROETZEL Exactly. So it would be C G C F A D, from low to high.

GW "Take Me Away," which is in A minor, sounds like it might be in standard tuning.

STROETZEL That's in standard but taken down a whole step, so it's D G C F A D. We just don't drop the low string for that one.

GW How do the two of you divide up the guitar work?

DUTKIEWICZ Normally, the dude who wrote the part is the dude who will play the part.

STROETZEL Or whoever feels like playing the riff or feels it with the drums a little better will do it. There are not a lot of parts on this record where we're actually playing at the same time. It's kind of either one or the other. We didn't have a lot of time in the studio, so whoever was most comfortable would play a part or an entire song.

GW Some of the songs, like "The Forgotten" and "Light in a Darkened World," have harmonized lead lines. Who played those?

STROETZEL I did the leads in those two; Adam played the leads in "Starting Over." It's all divided up differently.

GW But whoever plays one lead line will also play all the harmony tracks?

STROETZEL Yeah. That just makes things easier, because we have slightly different [finger] vibratos. If you want to get that stuff really tight, it makes more sense to have one person play all the harmonies. But obviously we both have to play them live.

GW You two have been playing together for a while now, in two different bands, no less. Have you long since resolved any ego issues as to who's going to play which parts?

DUTKIEWICZ There are no ego issues. We're pretty good friends.

STROETZEL We're pretty lighthearted about everything.

GW And as part of that lightheartedness, Adam's stage performances tend to undermine the clichés of heavy metal posturing. Is that an accurate way to sum it up?

DUTKIEWICZ Yeah, you could pretty much say that. It's a live show; I don't think people should take themselves that seriously. I think everybody's there to have fun, not to intimidate. That's the way I look at it.

GW What are the origins of wearing a cape and short shorts onstage?

DUTKIEWICZ It's just me being an asshole. That's pretty much it. It's just me not giving a crap, and trying to offend people.

GW Your contention seems to be that nerds have a place in metal too. Just because you play metal, that doesn't mean you have to act out that Neanderthal stereotype.

DUTKIEWICZ Yeah, I don't believe in that whole thing of "Look at me. I'm in a band. I'm cooler than you." We're all in it to have a good time and just party.

GW So you're not comfortable in a role where you might be seen as cooler than the audience?

DUTKIEWICZ Well no. I think that's kinda horseshit. Nobody should act better than anyone else.

GW Your image and act caused some concern on the part of Slayer when you were going to do a tour with them in the past?

DUTKIEWICZ Yeah, they kicked us off the tour because they thought it was inappropriate for a metal band to do something like that.

GW Did they have a problem with the costume?

DUTKIEWICZ Yeah, that's basically it.

GW But now you're gonna play with them again?

DUTKIEWICZ Yup, indeed. That's the way the cookie crumbles for them.

GW Have the bands reconciled?

DUTKIEWICZ No, I don't think so. Actually, no.

GW So your attitude is basically, "Fuck them"?

DUTKIEWICZ Hey, I got no problems. I don't care who I play with. I'll play with anyone.

GW Did you go to the Grammys when "The End of Heartache" was nominated for the metal award?

STROETZEL We did. That was a trip, man. The whole Grammy show is not quite my vibe. I had to leave two-thirds of the way through and go to the bar. But it was a neat experience and an honor to be involved in that.

GW What did you wear to the Grammys?

STROETZEL Aw, we all wore suits and stuff, man.

DUTKIEWICZ I wanted to wear a chicken suit, but everybody in my band told me they'd be really bummed with me if I did. I told them they were foolish for thinking that way. It would have been a great joke.

GW There is a definite tradition at the Grammys of making a statement with what you're wearing.

DUTKIEWICZ Yup. My band is a bunch of wussies, that's all there is to it. They're so scared to make impressions.

GW Who did you chill with at the Grammys? Did you get to meet any other artists?

STROETZEL We didn't really talk to anybody. I walked past a lot of famous people that I didn't have the balls to say hi to. We're not glamorous people. We were definitely out of our element.

DUTKIEWICZ We lost our category, so we watched the show and left. That was pretty much it.

GW So Adam, how's your back doing?

DUTKIEWICZ Not bad. A little sore today from working out, but definitely not bad compared to what it's been.

GW It must have been rough going through all those surgeries and missing so many tour

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dates. Was there ever a point where you felt like the jig was up? That you would have to leave the band?

DUTKIEWICZ Oh absolutely, yeah. That's happened many times.

STROETZEL Adam and I talked about that at great lengths. There were times when he said, "Maybe you guys ought to think about finding somebody else, because I'm not sure I can tour anymore. I still want to be part of the band. We can write music together, but I don't know if I can tour." We weren't sure what was going to happen. But basically he made a pretty remarkable recovery. He's been holding up really well on tours since.

GW So how does one get through a misfortune like that?

DUTKIEWICZ Well, it's just a fact of life. Everyone's dealt a hand of cards. It's all a matter of how you play them. If I couldn't play in the band, then I guess I'd have to find something else to do.

GW You also have a promising production career. You could always have done that.

DUTKIEWICZ Yeah, I'm pretty lucky to have a few different jobs that I like.

GW Even without a painful back condition, life on the road can be pretty difficult. Do you have any strategies for handling the pressure, and the sheer boredom?

STROETZEL Yeah, actually it's the boredom that's the worst part of that. Sometimes the venues are way the hell out of the cities, so unless we have transportation, we're stuck

either in a dressing room or on a bus. People tend to bring a lot of DVDs on the road. Some of the guys like to play video games, but I'm not much of a video game player. I usually have my little practice amp in the dressing room and riff for a bit. Most of the time, though, we just drink. That's probably not the healthiest option to keep you entertained, but it works.

GW What are the current top-five DVDs on the bus?

STROETZEL The top-two lately have been *Grandma's Boy* and *Idiocracy*. Stupid comedies. Everybody enjoys them. *Anchorman* is another one we like.

GW You probably don't want to mention the porn titles.

STROETZEL We don't have too many porn geeks in our camp. If they are, they're secret porn geeks. Maybe it's best kept that way. Besides we're all old, married and drunk, so we don't care about that. Alcohol—I wouldn't recommend it, but I can't deny it either.

GW What are your favorite on-the-bus DVDs, Adam?

DUTKIEWICZ I don't really like DVDs. I prefer to watch television.

GW Okay then, what are some of your favorite television shows?

DUTKIEWICZ I love the Travel Channel and the Food Network. I'll watch *The Price Is Right*. Normally I like that. And, uh, a lot of baseball. We have a lot of baseball fans in the band.

GW And do you also practice guitar on the bus or in the dressing room, like Joel does?

DUTKIEWICZ [contemptuously] I don't practice at all. The only time I play guitar is onstage.

GW Well, you guys tour so much. I'm sure that keeps you in shape.

DUTKIEWICZ Yeah, pretty much. Every tour, the first show or two is a little rough.

GW And now you're about to rip it up on the Mayhem tour.

STROETZEL Pretty soon, yup.

GW So what kind of mayhem do you have in store for us this time?

STROETZEL We'll be doing a little different stage show than we've done in the past—a different type of backdrop. There might be things exploding. We haven't decided on that yet. These are bigger shows for us and we'd like to do something to bring up the excitement level.

GW In this economic climate, I'm glad to hear you have the budget for pyrotechnics.

DUTKIEWICZ Well, the only reason we might be able to do that is because it looks like everybody else on that stage could be doing that. So maybe we can make some kind of package deal happen. We're still not a band that can afford extreme things.

GW Do you think there's a chance your new record might blow up big?

DUTKIEWICZ I'm not sure. It's always hard to tell, especially in the current market. People don't buy records anymore, it seems. But we've been lucky to have as much success as we've had thus far. We hope it continues. And, hey, we're stoked. We're happy to be doing this.

GW That's enough to keep you going? You don't need the multiple-Platinum sales?

DUTKIEWICZ Nah, we don't need that crap. Don't get me wrong. Success is nice, but we're content with what we have. *



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BY JON WIEDERHORN * PHOTOS BY JONATHAN PUSHNIK





JOB FOR A COWBOY GET IN YOUR FACE WITH **THE SILENT** ON,
THEIR HARD-HITTING FOLLOW-UP TO GENESIS.
BOBBY THOMPSON AND AL CLASSMAN SHOOT THE SHIT

Y CONVENTIONAL STANDARDS, Job for a Cowboy's 2007 full-length debut, *Genesis*, was a resounding success. The disc entered the *Billboard* album chart at No. 54, the highest position for any metal debut since the first Slipknot record, and earned the death metal band slots on 2007's *Sounds of the Underground* and 2008's *Gigantour*. To date, *Genesis* has sold more than 77,500 copies, a considerable amount in an age of illegal file sharing.

But although the album catapulted Job for a Cowboy out of Glendale, Arizona, and into the metal mainstream, the two-year supporting tour was sometimes torturous for guitarist Bobby Thompson. It wasn't the touring he disliked—it was the album.

"It just wasn't very mature sounding," Thompson says, speaking from the band's shared home a month before the release of JFAC's second record, *Ruination* (Metal Blade). "The riffs weren't very technical, and a lot of the songs sounded the same. When we finished it I was excited because it was the first thing we had done, but after a while I realized a lot of it was really lame. We tried hard not to make the same mistakes on the new record."

In that they succeeded, *Ruination* isn't just a step up from *Genesis*, it's a monumental leap, a crushing album filled with precise and multifaceted guitar work that should distinguish Job for a Cowboy from the deathcore pack. "There was a bit of a conscious effort to put some distance between us and that deathcore thing," Thompson admits. "It's something we've been lumped into from the start, but only because that's all we were capable of playing when we wrote our [2005] *Doom* EP when everyone in the band was 16."

Ruination rips and roars with songs that range from ominous and doomy Neurosis-style chugs to world-ending conflagrations reminiscent of Morbid Angel. While it has plenty of the slow breakdowns that are a staple of modern, extreme metal, they're written as a way to raise and lower a song's tension level rather than to incite frenzied moshing.

"A lot of people write a record because time's up and the label needs it," says Al Glassman, the former Despised Icon guitarist who replaced



Bobby Thompson

"I see us as kind of a gateway band, a stepping stone for kids that aren't that familiar with death metal."

—BOBBY THOMPSON

Cowboy axman Ravi Bhadriraju late last year. "We wrote a record because we needed to, as musicians, and we worked our asses off to make sure it was the way we wanted it to be."

Glassman brought new life to Job for a Cowboy, whose members include singer Jonny Davy, bassist Brent Riggs and drummer Jon "The Charn" Rice. Glassman has a strong right hand and writes riffs requiring rapid-fire down picking; Thompson favors his left hand and creates passages filled with textural embellishments and multi-note fills. "I think having to adapt to one another's styles helped us both grow as players," Thompson says. "It kept us

challenged, and it was cool to work with someone who came from a completely different perspective."

Glassman says, "A lot of times I would come up with the beginning of a riff and Bobby would just do this cool left-hand thing for the tail of it. So we were writing everything together as opposed to writing our parts separately and then showing them to each other."

While all the tracks on *Genesis* were in drop A# tuning (drop D down

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two whole steps), *Ruin* features eight songs written in D standard and two in C standard. Exploring different tunings was creatively rewarding for Thompson, who often found himself at odds with Bhadriraju's preference for drop tunings. "I just never felt right playing in drop tuning," he says. "Standard feels more like home. The higher tuning allows you to get better tones and the riffs come through more clearly. It doesn't sound like you're playing through mud. That's something I was never able to get through to Ravi before."

Even so, when Bhadriraju quit last December to go to college, it was the last thing his bandmates wanted. He had cofounded the band in 2003, and his churning riffs and rudimentary leads formed the backbone of *Genesis*.

Thompson recalls, "At first, I was like, 'Shit, this dude brought me into the band and he's one of my best friends. I don't want him to go. We work really well together. At the same time, I could tell it wasn't working for him any more and he had to go do what he needed to do. And in the end, I think it was a blessing in disguise. It helped us move forward creatively.'"

With Bhadriraju out of the lineup, Job for a Cowboy called Glassman, who they knew from their numerous tours with Despised Icon. As it happened, Glassman was frustrated by Despised Icon's sonic limitations and his bandmates' unwillingness to let him help write. He immediately made plans to relocate to Arizona.

"I was in Europe at the time," he says. "As soon as I got the news, I flew home from Germany in two days, caught the first plane to Phoenix,

got a bed off Craigslist and started a new life."

After just a few rehearsals with Glassman, Job for a Cowboy launched a tour with Hate Eternal and All Shall Perish. They had planned to write new songs on the road, but various obstacles made it impossible: they were traveling in a van, most of the venues where they were booked didn't have dressing rooms and there was too much drinking to be done. When they returned to Arizona in mid-December, they had just two songs completed and were scheduled to hit the studio in one month. After wrangling an additional month of prep time, Job for a Cowboy got to work. To conjure the moods they were after for each track, they bombarded their ears with music from other metal artists.

Glassman says, "We were like, 'Okay, let's take today and listen to nothing but Cannibal Corpse and write some fierce death metal.' Or, 'Let's listen to nothing but Phobia and Disfear all day and then write some wild grindy shit.' We tried to reset our brains for different styles of music so that none of the songs would sound the same."

For the first half of January, the guitarists worked on their own because Rice had prior commitments to Austrian Death Machine. When Rice finally arrived, the band began piecing the riffs into full songs. With only six weeks left before entering the studio, they worked on each song until they felt they could go no further with it, and then moved on to another. If any of the members didn't like a part, it was binned. "We didn't have time to sit around and argue," Glassman says. "It was stressful as fuck because it felt like the clock was ticking over our heads the whole time, but it kept us all stoked on the songs we had. The momentum was there the whole time."

To alleviate the stress of writing all day, the band members met every night at a bar with just two edicts: drink as much as possible and *never* talk about the band or the songs. Glassman says, "The only thing that kept us from going completely nuts was the bar. We'd just get trashed and bullshit about whatever."

Thompson agrees. "I think it helped us from feeling too overloaded," he says. "No matter what shit went down during the day, we were still hanging out together. We didn't hate each other."

At the end of March, Job for a Cowboy flew to producer Jason Suecof's Audio Hammer Studios in Sanford, Florida, to begin tracking. Suecof, whose production credits include Trivium, Chimaira and DevilDriver, was selected earlier in the year after Job for a Cowboy recorded two tracks with him and with a second producer. Not only were they impressed by Suecof's knowledge of death metal, they were stoked by his improvisational abilities and his never-ending reservoir of ideas.

Thompson says, "If I could play like any other guitarist it would be him. He's really creative and kept us thinking outside of the box the whole time. In the past, we'd always do the same kind of shit as far as harmonies went. He just said, 'Why do you keep playing minor thirds? Let's try a fourth. Let's try a fifth. Let's try an octave.' It really opened up a lot of possibilities."

While other artists have complained about Suecof's inability to stick to a schedule, Job for a Cow-



"We tried to reset out brains for different styles of music so that none of the songs would sound the same." —AL GLASSMAN

boy vibed with his lackadaisical approach and the odd hours he keeps. Thompson says, "Going out there and recording with him was the most relaxing experiencing we could have had. If we wanted to take a break for two hours and go goof off, smoke weed and watch some TV, he'd be down. We started tracking at 5 p.m. every day and wrapped up at five in the morning, which a lot of producers aren't open to, but we're definitely not interested in waking up at 8 a.m. and starting to play guitar at nine."

Having such a loose recording schedule gave the band most of the day to kick their hangovers and repair or hide damage from the night before. Sometimes that was easier said than done. Thompson says, "We're not

Mötley Crüe or anything, but occasionally we'll get a little too hammered, and then one thing will happen that will set off a chain reaction.

"In Orlando, someone handed me a light bulb and I threw it and it broke. Next thing I knew, picture frames were torn off walls and telephones and remote controls were being cooked in the microwave."

Glassman adds, "All the lights got torn off the wall, all the legs got ripped off the table, and Jonny smashed a chair. Everything that could be broken got broken. But at the end of the night your work's done for the day; everybody just wants to party and have a good time. You throw the whole band in a hotel room, you're drunk, something

dumb's gonna happen. We were expecting a \$4,000 bill the next week, but for some reason we never got charged."

The band was considerably more thoughtful when it came to recording. For the album, Thompson used his Ibanez RG for all of the songs in D standard, and played through a Peavey 6505 amplifier. When it came time to work on the two songs in C standard, he and Glassman noticed that the Florida humidity had warped the RG's neck, so they switched to Glassman's go-to guitar, a Jackson U.S. Soloist. Both guitars were equipped with EMG-81 pickups that were wired to two nine-volt batteries.

Thompson explains, "The EMGs are built to handle 27 volts, but you typically run them with just one nine-volt battery. That gives a very compressed signal, but running them at 18 volts adds more dynamics to the sound."

For the *Ruination* tour, Thompson will play his new Ibanez RG1515 through a 6505. Plus that he has used for the past two years, and Glassman will use his Jackson and 6505. Thompson plans to run his amps on the "666" setting recommended to him by Red Chord guitarist Mike "Gunface" McKenzie. Thompson says, "I loved his tone when we toured with them, and he told me he sets everything to six. So I tried it—bass, mid, treble, gain, presence/resonance at six—and it sounds awesome." In addition, both guitarists will use Boss DD2 and DD6 delay pedals for their few solos.

When Job for a Cowboy play the Hot Topic stage at the Rockstar Mayhem festival they'll share the bill with Cannibal Corpse, Black Dahlia Murder, Behemoth and Whitechapel. Admittedly, Cannibal Corpse's legendary status and Behemoth's technical skill will probably take a backseat to Job's crowd-pleasing death metal, but Thompson hopes their popularity will help introduce fans to the music of their elders.

"Kids are automatically into us because we're younger guys and they can relate to us," he says. "But then they find out that the bands we're touring with were our influences, so hopefully they start getting into those as well."

In that respect he and his bandmates see themselves as a bridge not only to metal's future but also to its past. "I see us as a stepping stone for kids that aren't that familiar with death metal," Thompson says. "We're not very technical, so maybe it's easy for them to get into us. But hopefully they'll go further and discover the bands that inspired us and so many other modern death metalers. I think it's cool to be a part of that." ★

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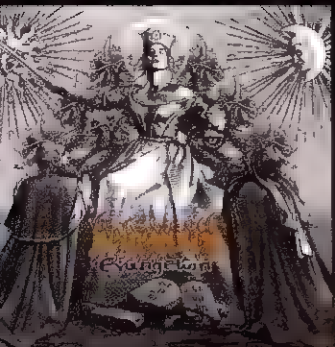


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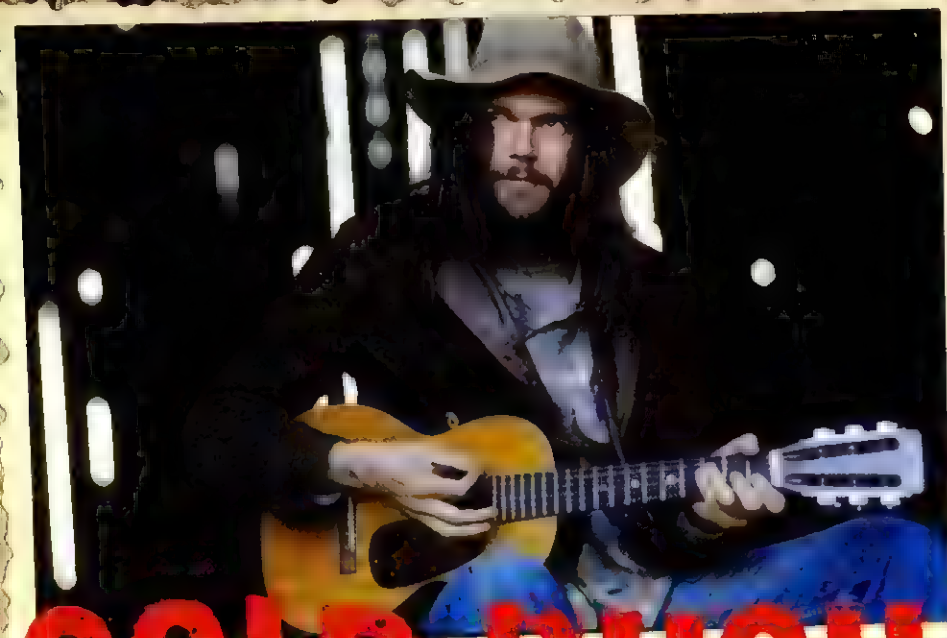


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GOLD RUSH

Neil Young



mines a treasure trove of his early songs, demos, videos and memorabilia for his new multimedia project, **ARCHIVES VOLUME 1, 1963-1972**. In this world-exclusive interview, the iconic guitarist tells the complete story behind the making of the most ambitious music anthology ever created. *by* **RICHARD BIENSTOCK**



GW ★ 55



HOW'RE YOU ALL DOING?"

It's June 2009, and Neil Young is standing center stage at the O₂ in Dublin, an ultra-modern, orb-like arena that seems as much a food court and concession stand as it does a music venue. He's wearing baggy blue jeans, sneakers and a corduroy button-down over a faded black T-shirt. His hair is grey, and wild as ever, with bushy mutton-chop sideburns framing either side of his face. Young is nearing the end of a European tour in support of *Fork in the Road*, which is, roughly speaking, the 34th or so album of his solo career. Taking into account live discs, soundtracks, projects with other bands, and the nebulous nature of what exactly constitutes an "official" album in Young's catalog, it's probably closer to being his 50th. Last year Young turned 63, but tonight he's been stomping the stage and flailing his body with abandon, all the while coaxing some

incredibly gnarly, ear-splitting tones—even for him—from "Old Black," the heavily modified 1953 Les Paul goldtop that in its own way looms as large in music history as Young does.

"We got one for you," he continues from the stage. "May not be the one you wanted." Young moves away from the microphone to cue the next song. Then he changes his mind and steps back up. "Or," he adds, "it might be."

With that, Young and his band launch into the jangly, upbeat "Burned,"

a not-quite-unfamiliar, but certainly not well-known, tune he first cut with Buffalo Springfield back in 1966, and which he once identified as his "first vocal ever done in a studio." Since that day more than 40 years ago, the song has rarely, if ever, been played live. But Young's been in a different kind of mood lately.

Last year, for instance, Young took to performing "The Sultan," a twangy, Hank Marvin-inspired instrumental that he recorded in 1963 while a teenager in Canada, with his first real band, the Squires. The reference was probably lost on all but the most devoted fans in attendance, and Young added an extra layer of absurdity to his performance by having a man dressed as a sultan bang on a gong to introduce the song.

Discussing this episode today, Young finds it all rather amusing. "We had one lying around backstage," he says, referring to either a sultan's outfit, or perhaps an actual sultan. "So we wanted to get him out there."

But beyond an easy laugh, there's another reason Young has been unearthing songs like "The Sultan" and "Burned" on recent tours. He's been knee-deep in a journey through his past, and now, with the release of the long-delayed, nearly 20-years-in-the-making *Neil Young Archives Volume 1, 1963-1972*, so are his fans.

The first of what Young envisions will ultimately be four or five installments (each spanning roughly a 10-year period of his career), *Archives Volume 1* is, to put it lightly, massive. Issued in three formats—as a 10-disc Blu-ray or DVD collection, each with a 236-page book, and as an eight-CD set—the retrospective boasts more than 120 songs from Young's first decade as a musician, beginning with the Squires and continuing through Buffalo Springfield, his early solo work, Crazy Horse, and Crosby, Stills, Nash & Young. The tracks are grouped by era: for example, the Buffalo Springfield period resides on a disc titled *Early Years (1966-1968)*, while the *Harvest* record is chronicled on *North Country (1971-1972)*. The *Archives* set features many of Young's biggest and most enduring songs, from acoustic standards like "Sugar Mountain," "Tell Me Why" and "Heart of Gold," to Buffalo Springfield and CSNY classics like "Mr. Soul," "Ohio" and "Helpless," to Crazy Horse barnburners like "Cinnamon Girl," "Down By the River" and "When You Dance, I Can Really Love."

Practically half of these performances are unreleased recordings, live cuts, outtakes and alternate mixes. In addition, the Blu-ray and

Young in 1971 preparing for the *Harvest* sessions with the Stray Gators in a barn at Broken Arrow Ranch. (from left) Kenny Buttrey, Tim Drummond, Jack Nitzsche, Ben Keith and Young



Onstage at the O₂ in Dublin, Ireland, June 21, 2009



The Squires in their first publicity photo, September 1964. (from left) Young, Bill Edmondson, Jeff Wuckart and Ken Koblum

DVD sets house an excess of visual ephemera, including concert performances, TV appearances, photos, letters, newspaper articles, original manuscripts, audio and video interview clips, and the full version of *Journey Through the Past*, Young's 1972 feature film directorial debut. These materials are organized around two primary tools: a virtual filing cabinet in which each song and its relevant audio and visual documents are gathered in their own individual folder, and an interactive timeline that runs through all the discs and places Young's music within the appropriate personal and historical context.

To call *Archives* merely a "box set" would be to miss the point entirely; it is, in essence, the most panoramic, comprehensive-to-the-point-of-obsessive audio-visual product ever issued by a recording artist.

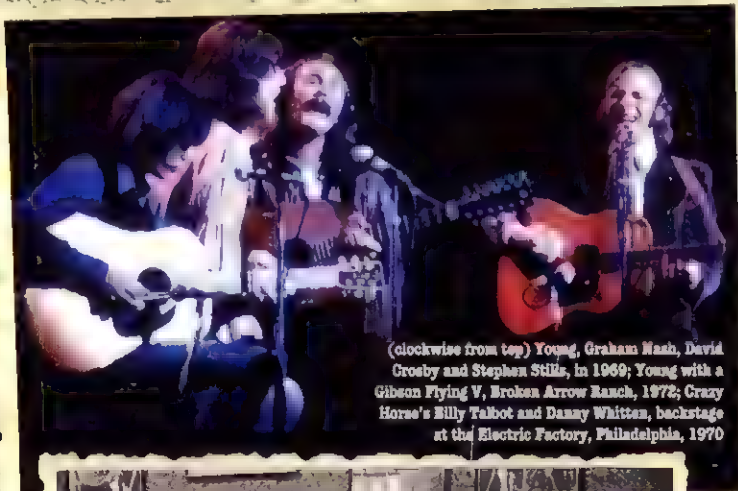
★
**"MY RESPONSIBILITY
 HERE IS TO SHOW THAT
 MUSIC CAN BE
 SUPPLIED AT A
 HIGHER QUALITY,
 AND WITH DEEPER CONTENT."**
 ★



"What we've done is something that's never been done before," Young says matter-of-factly, sipping a Guinness in the lobby of the Four Seasons hotel in Dublin on the afternoon prior to the O₂ show. "Necessity is the mother of invention," I guess is the phrase. And that's where this came from. I needed this."

The invention that Young refers to is Blu-ray, his preferred platform for viewing and listening to *Archives*. In addition to offering superior sound—state-of-the-art 24-bit/192kHz ultra-high resolution, compared with DVD's 24-bit/96kHz and CD's 16-bit/44kHz standards—the format allows two additional features unavailable on any other platform. Unlike DVD, Blu-ray lets users listen to music and scroll through documents simultaneously. This means

that while playing the audio track to Crosby, Stills, Nash & Young's "Ohio," the listener can also peruse, among other things, recording information about the track, photos of the band onstage at the Fillmore East in New York, Young's original handwritten manuscript of the lyrics, (continued on pg. 60)



Young's rig in 2009: (clockwise from front) Old Black, '59 Fender Deluxe (with Whizzer, on top), Fender Tremolux, Magnatone 280 with stereo vibrato (below Tremolux), Magnatone speaker cabinet, Fender Twin (with Whizzer). A Mesa/Boogie Bass 400 and Fender reverb unit are behind the amps.



RAGGED GLORY

FROM HIS BEAT-UP LES PAUL TO HIS BATTERED AMPS AND VINTAGE EFFECT PEDALS, NEIL YOUNG'S STAGE RIG IS A ROAD-WORN TRIBUTE TO HIS TIMELESS SOUNDS. *By Richard Bienstock*

“WHEN IT COMES TO equipment, the idea with Neil is that you don't change anything,” says guitar tech Larry Cragg. “You don't even think about it.” Cragg is himself among the many constants in Young's gear universe, having worked for the musician since 1973. A respected guitar repairman—he's been Carlos Santana's go-to guy for 40 years—who also owns his own vintage instrument rental company, Cragg first met Young while at Prune Music, a guitar shop in Mill Valley, California.

“At first I was just fixing his guitars,” says Cragg. “But a few years in, he was on the road in Japan when I got a call from his people saying, ‘Get on an airplane!’ And I've done every tour since.”

Young brought his standard rig out on the road for his 2009 tour, a mostly electric guitar-dominated jaunt. True to Cragg's word, his setup has remained largely the same over the years. But if Young is consistent in the equipment he uses to create his sound, the various pieces of gear also tend to be as idiosyncratic

and susceptible to change as the man himself.

At the center of it all is the volatile 1953 Gibson Les Paul goldtop Young calls Old Black. A brutal and battered beast, the guitar is responsible for the legendary gritty tones heard on countless Young classics, including “Cinnamon Girl,” “Down By the River” and “Hey Hey, My My (Into the Black).”

The Les Paul, which features a Bigsby tremolo and a P90 pickup in the neck position, received the black paint job that inspired its nickname prior to being acquired by Young.

Since then, it's undergone several further modifications, including the addition of a "chrome-on-brass" pickguard and back plates, a bridge-position Firebird pickup and a toggle switch, installed between the two volume and two tone knobs, that acts as a bypass. "You flip that," says Cragg, "and the Firebird goes straight to the amp."

Cragg installed the Firebird pickup back in 1973. "Originally there was a P90 in there," he explains. "But in the early Seventies the guitar was lost, and when Neil recovered it a few years later the bridge pickup was gone. He put a Gretsch DeArmond in there for a while, but when I came onboard I replaced that with the Firebird, which has been there ever since. Everyone calls it a mini humbucker, but it's not. It's a humbucker, and it's very microphonic—you can speak into it. It's really piercing and high and a big part of his sound."

Old Black remains Young's primary electric for both studio and live work, but he has also of late been making ample use of his 1961 Gretsch White Falcon onstage. Cragg says, "That's the real deal. Neil's had it forever. It's kind of green-looking and really stunning. There's probably only 10 or 11 of those around." The guitar, a stereo, single-cutaway model, figured prominently in Young's work with Buffalo Springfield and CSNY, as well as on solo songs like "Words (Between the Lines of Age)."

Other electric guitars used by Young on his recent tour include a 1956 Les Paul Junior of Cragg's that he calls a "really rude, in-your-face killer," and a second '53 goldtop that the tech assembled as a stand-in for Old Black.

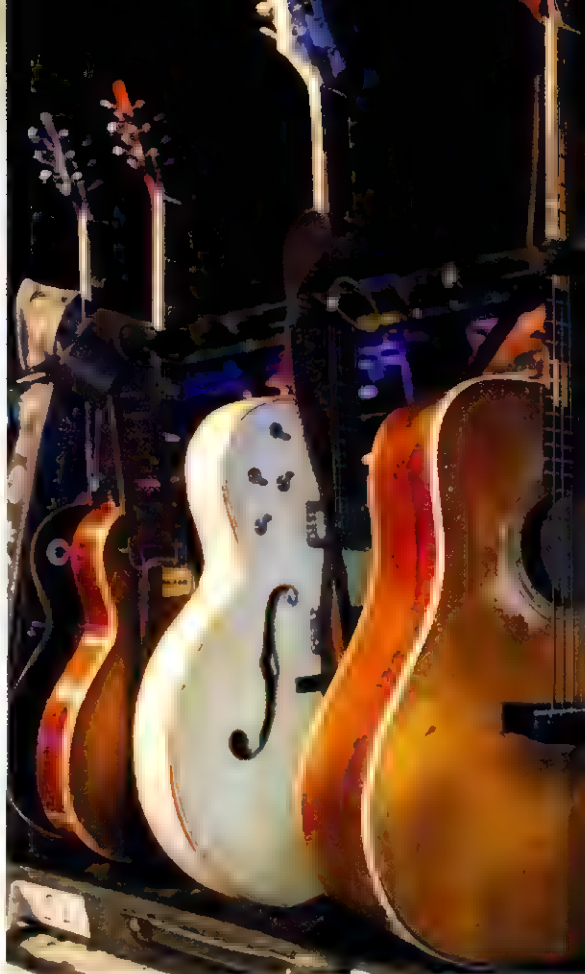
Cragg says, "I put that together around the time of [1990's] *Ragged Glory*, and Neil used it on about half that album. It's not black, but it's got the metal pickguard and covers, the Firebird pickup, everything. It feels different, but it still kicks butt. It's a little more powerful and a little less piercing than the original."

For his touring acoustics, Young has been relying on a trio of Martins, all equipped with Cragg's stereo FRAP (Flat Audio Response Pickup) transducers: the 1968 D-45 used to record much of 1972's *Harvest*; "Hank," an early Forties D-28 formerly owned by Hank Williams; and a second D-28 that Cragg tunes to what Young calls "A# modal" [low to high: A# F A# D# G A#].

"That one's a '62," Cragg says of the detuned guitar. "It's also been shot. There's a mark on the bottom where the bullet went in."

Cragg uses D'Angelico 80/20 Brass strings (.012-.054) on Young's acoustics, and Dean Markley Super V's (.010-.046) on his electrics. Picks are nylon Herco Gold Flex 50s. "Neil used those when I first started working for him, and he still does today."

At the core of Young's amplifier setup is a piece of gear as essential to his sound as Old Black: the 1959 tweed Fender Deluxe he's used since the late Sixties. A small, 15-watt unit, with just two volume knobs and a shared tone control, this amp, says Cragg, "makes *all* the sound. Onstage, as loud as everything gets, that's what you hear. And it's totally stock except for two 6L6's in place of the original tubes. That boosts the output from 15 to 19 watts, and it kills." An added consequence of this rebiasing is that the



(clockwise from above) Young's guitar rack; (from top) Old Black, '53 Les Paul (Old Black's stand-in), '61 Gretsch White Falcon, and "Hank," the Martin D-28 once owned by Hank Williams; Young's pedalboard; Fender Deluxe with Whizzer



amp runs extremely hot; Cragg has high-powered fans trained on the back of the Deluxe to "keep it from blowing up."

Young derives his distortion entirely from the Deluxe's output-tube saturation. He coaxes various gain stages from the amp using a device called the Whizzer, a custom-made switching system he and his late amp tech, Sal Trentino, developed around the time of the *Rust Never Sleeps* tour in 1978. A high-tech concept housed in a rudimentary box, the Whizzer boasts four preset buttons, each corresponding to one volume/tone configuration on the Deluxe. Young accesses the presets through footswitches on his pedal board, which, in turn, command the Whizzer to mechanically twist the Deluxe's tone and volume controls to the programmed positions.

All four of the Whizzer's presets dial in distorted tones on the Deluxe. "The first one," says Cragg, "is still clean enough that Neil can get really nice dynamics, depending on the way he picks. The second setting is the one he uses on songs like 'Hey Hey, My My,' and the third one is really distorted." The final setting, which moves the Deluxe's main volume and tone knobs to 12 and the second volume control to roughly 9.9, produces a sound that, says Cragg, "is basically a woaaaaarr type of thing."

Cragg pads down the output from the Deluxe and feeds it into a Magnatone 280 with stereo vibrato combo amp, and a Mesa/Boogie Bass 400 head with the highs EQ'd out. The latter amplifier is run through a massive Magnatone speaker cabinet that sports "eight horns, four 10-inch speakers, four 15-inch speakers and two 15-inch passive radiators." The stage rig is rounded out by a 25-watt tweed Fender Tremolux of Cragg's that the tech rebased to run at 40 watts, as well as a "high-powered, four-6L6" tweed Fender Twin. Cragg uses a combination of Sennheiser 409 and Shure SM57 microphones on the amps.

Young's reverb unit, a stock, brown-tolex-covered Fender model, is stationed behind the wall of amplifiers. "We have three plates for that," says Cragg. "We only use one at a time, but they all sound different."

Young controls everything from an oversized, red wood pedalboard at the front of the stage. The slanted portion features five buttons: one for each of the four Whizzer presets, as well as a reverb kill. Across the top panel are switches for, variously, a Mu-Tron octave divider; an old, AC-powered MXR analog delay; a Boss Flanger in a "blue, cast-metal box"; and an Echoplex. All are housed inside the board. There is also an effect-loop bypass and mute/tune option, as well as a switch that Cragg refers to as the "ugly button."

"That's a very strange thing, and Neil only hits it when he wants to go to the next level," he says. "It activates a unit that's just totally freaked out." Cragg laughs. "It's adjusted how it definitely should not be adjusted. But Neil seems to like that." *

With Crazy Horse at the Fillmore East, New York City, in 1970. (from left) Jack Nitzsche, Young, Ralph Molina, Billy Talbot and Danny Whitten



(continued from pg. 57) *Time* and *Life* magazine covers about the Kent State University shootings that inspired the subject matter, and a copy of the 45 single and sleeve. There is also audio of Young discussing the song in a radio interview, and video of CSNY performing it at a show in Boston, with the audience singing along to every word.

The other technological development at the center of *Archives* is BD-Live, which enables Blu-ray users to download free updates in the form of additional songs, videos and other documents, as Young makes them available. Once downloaded, these materials appear in their appropriate chronological spots on the interactive timeline.

As Young explains, BD-Live makes it possible for *Archives* to be an evolving, ever-growing project. "It takes a certain kind of organization to come up with that stuff," he says. "These aren't things that somebody kept; these are things that everybody kept. And we had to find each person. We had a scanning network out there. And the reason it's so detailed is because we took a lot of time. A long time. So new pieces of material are always being uncovered. And because of BD-Live we'll be able to continue getting it out there forever. It's never finished."

That said, Young has already moved on to the second installment of *Archives*, which will take him into the early Eighties. He expects it to be assembled in less time than *Volume 1*. "It'd be hard to not be quicker," he laughs. "That one was, like, 20 years. I think we'll see *Volume 2* in about two or three years, tops."

Young recently sat down with *Guitar World* for his first, and only, comprehensive interview about *Archives Volume 1*. In the following wide-ranging discussion, he expounds on the classic songs and great musicians heard on the collection. He also delves into the guitars, amps and recording techniques that went into creating the timeless music, and speaks candidly about songwriting and his own instrumental abilities.

Most of all, Young was eager to talk about the *Archives* project itself and in particular how, in his view, the benefits of the technology offered by the Blu-ray format will reverberate far beyond his own music.

"People don't understand the value of sound anymore," Young says. "But somebody's going to have to have the nerve to rescue an art form. My responsibility here is to show that music can be supplied at a higher quality, and with deeper content. I'm making it available."

He continues. "Where I came from, music was God. So I must be a dinosaur, you know? Like my day is over. But the fact is, my day is still ahead of me."

GUITAR WORLD You've been talking about the *Archives* project for close to two decades, and countless release dates have come and gone. Now that it's finally here, one of the things I find amazing is that as far back as the early Nineties you were adamant that certain technologies—such as the ability to scan documents onscreen while simultaneously listening to the music—needed to be in place in order to deliver the project as you saw fit. You knew what you wanted, but you needed to wait for the technology to catch up.

NEIL YOUNG I knew that it had to be this way, and I believed it was gonna happen. I just thought it would happen sooner. I actually thought DVD would do it. But DVD didn't cut it. So Blu-ray came along just in time. It was only about two years ago that we really saw what we could do with this format. And then it was only more recently that we discovered the BD-Live feature and the possibilities there. That was something that we uncovered while putting together the timeline that binds all the discs together. And new discoveries keep popping up. It'll continue to grow as the Blu-ray standard grows.

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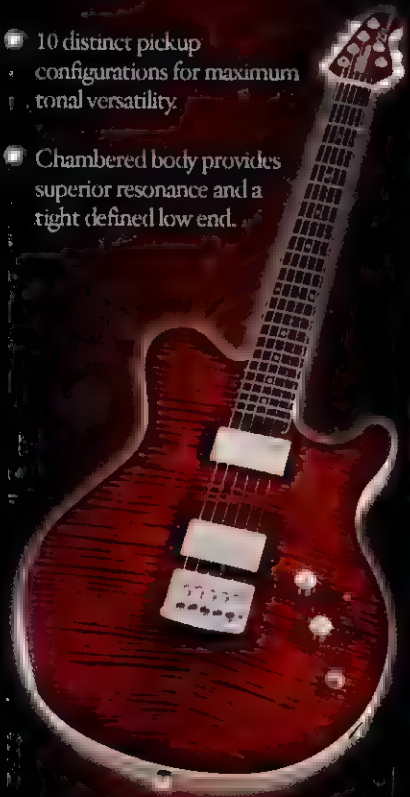
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done, that no educational Blu-ray has ever done. On a broader scale, we're trying to create a new flow of information. In my case, the music is the glue that holds it all together. But it could be anything—it could be art, it could be film, it could be history. As far as I'm concerned *Archives* is a great opportunity to build this platform, and we've pushed the walls of the technology already. And the developers love that. We're helping.

GW So how many *Archives* sets are we looking at?

YOUNG Maybe four, maybe five. It depends on how much cutting and paring down we do, and how much we get into using BD-Live, which is really a great thing. It's tremendous. It's remarkable because we really only saw that aspect of it for the first time six or seven months ago. And even then it was cobbled together and the software was buggy. The developers didn't show me too much, because they were still working on the technology. I'd say, "Is it working yet?" And the developers would say, "No." So all right, I don't have to look at it. And then finally it got to a point where they said, "We think it's working pretty good, you oughta check it out." And even then we were just looking at the technology: How does it work? Can you listen to music while you're scrolling around? What types of updates can we do with BD-Live? How are the updates going to sit on the timeline?

One thing that we figured out is that we're going to be able to do progressive download updates. So for instance, around 1970 I played a show at the Cellar Door club in Washington, D.C. That show was taped, but we don't have enough great takes to release it as its own disc. Instead, I'll probably make the songs available as downloadable updates to *Archives*. We'll drop them onto the timeline, one at a time. So one day you may receive an update that will allow you to download the first song from that show, and then maybe a week later, you'll get an update with the second song. And then the third song will come the next week. Before you know it, you have 40 minutes of music in high-def sound that you didn't have to pay for, and that no one's ever heard before.

GW On a more personal level, why did you feel the need to gather your work in this manner?

YOUNG Well, my music and the way it's presented here are really inseparable. I have this thing that I'm doing—I'm telling a story. It's something that I've wanted to do for a long time, and in doing it I've become part of the creation of a technology platform that is so much more far-reaching than what I originally envisioned. And I'm fascinated by that. My music has become a way to demonstrate a navigation system through time. And really, my life, my own content, is almost secondary at this point. I look at *Archives* and I go, "Well, there's a hell of a lot about me in there." If



Young at Broken Arrow Ranch, in 1971

you're interested in that, then great. If you're not interested in me, then just listen. Because what you'll hear is better than any record you've ever had. And there's an era coming up in which this level of sound quality, and this level of interaction, is going to be the standard. Much like the CD was the standard for the previous era.

GW Assembling *Archives* afforded you the opportunity to view the contents of your musical life fairly comprehensively. Was there any overall pattern of behavior that revealed itself to you in the process?

YOUNG One thing that really surprised me is how ruthless I've been in pursuit of the music. And for how long I've been like that. I always knew I was callous—if I had to do something I had to do it, and I didn't make any excuses. That might mean changing musicians midstream, or dropping a project to go somewhere else entirely. If that's what I had to do to keep the songs coming then that's what I did. But when I saw it, and I remembered what happened, and thought about how I dealt with things in immature ways, it gave me a lot of pause. But nonetheless, I continue on, and keep doing it anyway.

GW Why change now?

YOUNG [laughs] Yeah, right. Why change. So it's good.

GW Something that became apparent to me was the incredible pace at which you were moving. To take just one span of time, say, mid 1968 through the end of 1969, you played your final show with Buffalo Springfield, released your first solo album, paired up with Crazy Horse for *Everybody Knows This Is Nowhere*, began working on *After the Gold Rush*, joined Crosby, Stills & Nash, played Woodstock and

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cut *Déjà Vu*. That's all in about 18 months or so.

YOUNG I was definitely doing a lot of multitasking. At one point I was recording with Crazy Horse in the mornings at Sunset Sound, cutting stuff like "I Believe In You," "Oh Lonesome Me," the original "Helpless," "Wonderin'," "Birds," all kinds of things, and then in the afternoons I'd go play with CSN. And the only thing I really remember about that is that it bothered them that I was doing both things.

GW It bothered Crosby, Stills and Nash?

YOUNG Yeah, a little bit. But I liked playing with them, and I would always be there on time and ready to go. So I didn't see a problem. But I was also playing with Crazy Horse. It wasn't like I was gonna choose. Because playing with Crazy Horse brings a whole other thing out of me that never happens anywhere else. And that was maybe hard for them to understand. So it was busy, but it's been really busy all the way through. Maybe in the last 10 years or so the pattern's finally changing.

GW In what respect?

YOUNG There's less waste now. I had massive amounts of waste all through the Seventies and Eighties. The most wasteful period is coming up in the next *Archives*.

GW Define "waste."

YOUNG Things that were unfinished, things that never really got started, things that were finished and never used. There's just so much music and nowhere to go with it.

GW What you characterize as waste is to some fans your most valued material—unreleased songs, out-of-print albums...

YOUNG That's true. One thing I'll tell you about the next volume of *Archives* is that *Time Fades Away II* is in there [the original *Time Fades Away*, a long out-of-print live album from 1973, is among the most sought-after releases in Young's catalog]. And it's interesting, because the whole thing has a different drummer than what was on that album. I switched drummers halfway through the tour—Kenny Buttrey was in there for the first half, and Johnny Barbata came in for the second. It's a completely different thing, with completely different songs. So that's interesting. There's lots of stuff like that that I'm working on right now for the second volume.

GW Among the many revelations on *Archives* is the wealth of material—recordings, photos, documents—of the Squires, the band you led in the mid Sixties while still living in Canada. While songs from this part of your career have been unearthed previously, this is by far the most complete picture fans have ever had of what was a pretty significant part of your development as a musician.

YOUNG The Squires was a very real thing. In one of the document folders on the first disc there's a list that [bassist] Ken Koblun kept of all the shows we played. And it's a lot of shows. I mean, that's a band's life right there.

★
"I GET TOTALLY LOST WHEN
I'M PLAYING GUITAR.
I'M TOTALLY
ENGROSSED
IN WHAT
I'M DOING.
AT ONE WITH IT.
BUT I SUCK.
I'VE HEARD MYSELF."



YOUNG That was probably what was going on. I was just trying to find who I was. And it was very uncomfortable for me to hear some of this stuff. In the case of "Sugar Mountain," I couldn't listen to it. I knew what it was and I listened a little bit but I just thought, God, that's terrible. Because I can tell I was very nervous. I was just trying to be...something. But I didn't know what it was.

GW At what point do you think that changed?

YOUNG When did it kind of consolidate into something real and I found some little bit of footing? I actually think there's some showing of it earlier than the Elektra demos, on the Squires songs where I sing lead and that we cut for CJLX radio in Fort William in Ontario with [producer] Ray Dee. There's two songs on the *Archives* from those sessions: "I'll Love You Forever" and "I Wonder" [Young eventually reworked the latter song with Crazy Horse as "Don't Cry No Tears" for his 1975 album, *Zuma*]. Those are both pretty good.

GW Speaking of your time in Canada, in a recent interview with *Rolling Stone*, Bob Dylan told a story of how, while on tour last year, he made a pilgrimage of sorts to the house in Winnipeg where you lived during the Squires days. He said he wanted to see your bedroom.

YOUNG I read that. Jack Harper, the original drummer for the Squires, sent me a copy of the article. It was a big deal in Winnipeg. That was remarkable.

GW Do you think he found what he was looking for?

YOUNG Absolutely. I'm sure he found it. I don't know what it is, but I'm sure if I went to his house I'd find it there too.

GW Maybe you should go.

YOUNG I think I'd better. I've actually been through Hibbing [Minnesota, Dylan's birthplace], but I've never been to Bob's house. It might not even be there anymore. But there's something to finding out where people came from. It's interesting archival stuff. And you know, Bob's a real musicologist. He's a guy who could do something like *Archives*. I'm sure that he has his thing organized to some degree.

GW As far as your development as a songwriter and a guitar player, there's some

And *Archives* brings that into focus.

GW Overall, the material gathered on the first disc paints a picture of an artist in search of his own style. You move pretty rapidly from the instrumental surf-rock of the Squires to the Jimmy Reed-style blues of "Hello Lonely Woman" to a solo acoustic version of "Sugar Mountain," which you cut as an audition for Elektra Records in 1965. That song would become one of the defining tunes of your early career, but on this version you sound very unlike yourself, as if you're approximating what you believe a folksinger is supposed to be.



information to be gleaned from the versions of "Everybody Knows This Is Nowhere" that bookend the *Topanga 1* (1968-1969) disc. The first one, from early 1968, was recorded with the backing musicians you used on the *Neil Young* album and is a breezy, acoustic take, accented by woodwind instruments. The version that closes out the disc, cut the following year with Crazy Horse, is in the ragged country-rock style you became known for with that band.

YOUNG Yeah that first one is very...organized. What's going on there is the difference between recording in a very contrived manner and just playing with a band. One is built, the other just happens.

GW So with Crazy Horse it just "happened."

YOUNG Well, I knew those guys. I knew them for a while, from back in Laurel Canyon, and I used to jam with them when I was still in the Springfield and they were still called the Rockets. And after doing that first solo record they were what I needed—I needed to play. I needed to go out and do things. I knew it was gonna be good with Crazy Horse. It was free.

GW Is that around the same time Old Black came into the picture?

YOUNG I think so. That'd be about then. I traded Messina for it. [As legend goes, former Buffalo Springfield bassist and producer Jim Messina, who also played on Young's first solo album, gave up the 1953 Gibson Les Paul goldtop in exchange for one of Young's Gretsch guitars.]

GW How essential was Old Black to the development of your guitar sound?

YOUNG I don't know. I really don't. I mean, that guitar was a different guitar *then* than it is *now*. It had a different treble pickup. The Firebird pickup went in after the first one got lost, and that happened a few years after we did *Everybody Knows*. The first pickup had a really bad buzz, and I sent the guitar to a shop to be fixed. When I went to get it, it was gone. And by that I mean the *store* was gone. The whole place just wasn't there anymore. So that was the end of that. When I eventually got it back I tried a Gretsch pickup in there for a while, and then around the time of *Zuma* the Firebird went in. And that's been the sound ever since.

GW People think of the Crazy Horse sound as this brute force, but the guitar interplay between you and [Crazy Horse guitarist and vocalist] Danny Whitten was actually a very nuanced and subtle thing.

YOUNG That's exactly it. If you listen you can really hear how intricate it is, especially with the hi-def sound on the Blu-ray.

GW On "Cinnamon Girl," to use just one example, your stylistic differences are more pronounced. You're doing these voice-leading-type lines with a fairly dirty tone, while Danny has a much cleaner sound, and plays nice, ringing arpeggios across the neck.

YOUNG Danny's tone was *always* much cleaner than mine. And what you're hearing with the Blu-ray is basically the way it sounded to us in the studio. It's almost as good as what we heard. It's not quite as good, but it's as good as it can be. Right now, at least.

GW What guitars did Danny use?

YOUNG He was playing a Gretsch most of

YOUNG He was playing a Gretsch most of the time.

GW Through any specific amp?

YOUNG Umm...Probably not. Probably just through one of my amps. Maybe a [Fender] Twin or a Bandmaster.

GW Did the two of you ever discuss what you were going to play, or work out your parts together?

YOUNG We never had to. We just started playing, and that's what it sounded like. Danny was a great player. Phenomenal. And that part of Crazy Horse is now lost forever [Whitten died in 1972 from a heroin overdose]. The Crazy Horse that came along with Poncho [guitarist Frank "Poncho" Sampedro, who joined Crazy Horse three years after Whitten's death] is a

★
"I LOVE THAT MUSIC.
THE SCORPIONS,
IRON MAIDEN...
IT'S AN ART
FORM IN ITSELF."
★

different band, and a completely different approach. You don't hear that same interplay. You only get that on the things Danny was on.

GW On "Down By the River" you can hear how Danny continually alters his rhythm part behind your solos.

YOUNG It's unbelievable. His work on that song is a masterpiece. The rhythm guitar position is a very powerful slot. You have to understand you're part of an orchestra. You're the backbone. You're putting horn parts in. Opposition. Changing the groove. Every time you change the groove it changes what the lead guitar does. And with Danny and me it just happened. We never talked about any of it.

GW There's great video on *Archives* of CSNY performing "Down By the River" on ABC-TV's *Music Scene*, in 1969, and you and Stephen Stills are trading solos on a pair of big Gretsches. In terms of dynamic, how was playing with Danny different from playing with Stephen?

YOUNG Well, Stephen is a lead guitar player, but he can also be supportive. And Danny was a guitar player, and he was *always* supportive. He was totally confident in his role. Stephen and I are a little more competitive, in a brotherly kind of way. Then there's the jacked-up part of CSN, which is the drums and bass aren't as open. It's more of a big deal. But the original is Crazy Horse. Everything else is just a version of that.

GW How would you evaluate Nils Lofgren, who joined you for *After the Gold Rush*?

YOUNG Nils I had known for a long time as a musician. I met him at the Cellar Door when he was 17. Then he came out to California and played on *After the Gold Rush*. He had a lot of energy—he practically walked from the airport to Topanga Canyon! And I just loved his guitar playing. When we're matching up and playing dual guitars on "Tell Me Why" it's fantastic. But he played too well to play with me. So for most of that album I put him on piano. He doesn't play piano, but he was more challenged that way. It controlled all the extra playing, put everyone on the same level. Because I like to keep things simple.

GW With songs like "Down By the River" and "Cowgirl in the Sand," which feature extended instrumental breaks, how many takes were cut in the studio?

YOUNG Maybe three or four overall, and the final version was usually an edited take. So, you know, maybe what you hear on the record would be take one, but with a couple pieces of something else in there. I could look it up. We have all the track sheets. All that information could be made available through *Archives* updates. We could make it so you could go in and figure out exactly what take you're listening to of a specific song.

GW *Archives* features tons of great photos of you onstage with the Danny Whitten-led version of Crazy Horse, particularly on the *Live at the Fillmore East 1970* disc. But one thing I noticed is that there's no video footage of the band.

YOUNG That's because we can't find any, anywhere. But if people want it in the *Archives* it can be there. They just have to come up with the stuff. And also realize that once they get it to me it's probably gonna be given away

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for free, but that doesn't mean they lose it. It just means that I get the chance to duplicate it, create the best possible copy of it for mass distribution, and place it where it belongs in a timeline, with stories and information about what it is. That's what I can do that would be hard for anybody else to do.

GW One thing you can't be accused of is cherry picking the archival documents. There are some less than complimentary reviews scattered throughout the set, including one about a show at the Cellar Door that you read out loud in a video clip. The reviewer describes your onstage demeanor as being "as stimulating as watching your nails grow."

YOUNG [laughs] I think it's good to have that stuff there. When you see it in perspective

it's just as interesting as anything else. It's a valid reaction. I mean, people wrote negative reviews about my Massey Hall concerts, because they were upset that I was playing songs that nobody knew. [For these shows Young debuted much of the material that would eventually make up the 1972 album *Harvest*.] What the fuck are you gonna do with that?

GW In that respect, the show documented on the *Live at Massey Hall 1971* disc features what is in effect an embryonic version of what would become your biggest hit, "Heart of Gold." Here, however, it's merely a small piece of the song "A Man Needs a Maid."

YOUNG Right. That's the way it originally came out. It was just a little piano thing in the middle of a larger song.

GW How did it become its own composition?

YOUNG It just morphed. It grew. It's interesting, because there's another version of that song on *Archives* where I'm playing it live on acoustic. I put that version on there because that was the first time I ever used the harmonica onstage in front of people. But I have to think: did that version precede the recorded one?

GW Well, it appears in the track listing before the studio version.

YOUNG So then it happened before. That's good to know, because I wasn't playing the harmonica very good on that live take! It's much better on the recorded version. And that's probably why—it was later on. And you're able to establish which came first because of the *Archives*. Things like that, as simple as they may be, they're difficult to perceive without all the information laid out in front of you.

GW To bring up another instance of the *Archives* affording deeper insight into a song: On the *Live at Massey Hall* disc there's a great video interview of you and your ranch hand, Louie Avila, shot at your Broken Arrow ranch in 1971. Even casual Neil Young fans tend to know that you wrote the song "Old Man" about Avila, but few have ever seen him or heard him speak before.

YOUNG And now you have. It's like, "I believed that. But now I believe it." It's good to have evidence.

GW At one point in that video, the interviewer asks about the song "Old Man," and Avila says something to the effect that it's "really nice." You sit there silently, and eventually say, "That's really an amazing tape recorder you have there."

YOUNG [laughs] That's good.

GW Which reveals a greater truth about you that, in my opinion, has been displayed in countless interviews over the years: You don't like to talk about specific songs, or the act of songwriting.

YOUNG It's not really worth talking about, as far as I'm concerned. It's so hard to nail down. It's something that happens. It's like *breathing*. It's like a wind change or something.

GW But people do wonder about your process.

YOUNG Well, I can't say what it is! Because it's different for all the songs, and I can't remember half of them anyway. They all have their own little story of how they came along, but I don't know... I will say that the best ones come really fast. And they're complete. There's no editing or anything. You just get it.

GW In your introduction to "Mr. Soul" on the *Sugar Mountain—Live at Canterbury House 1968* disc, you identify that song as one of the "fast" ones. You say it took five minutes to write.

YOUNG Yeah, that was one like that. And that's how long it should take, about as long as it takes to write it down. So, I mean, what's the process? The bottom line is there is no process. The process is, *there it is*.

GW How about your process as a guitar player? In particular, around the time of *Everybody Knows This Is Nowhere*, were there other guitarists who influenced you as far as your pursuit of the louder, noisier side of the music? Jimi Hendrix would be an obvious

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point of reference, but anyone else?

YOUNG Not really. I mean, Jimi certainly. I liked him. He was on my radar. But not too many others. [Producer and occasional *Young* collaborator] Jack Nitzsche and I used to listen to the early Jimi Hendrix Experience 45s that came out of London before we did my first solo album. He was the latest, greatest thing from over there, and we were checking it out. Wanted to see what was going on.

GW What about any of the metal players? For example, you were getting pretty thick, detuned tones on songs like "Cinnamon Girl" and "When You Dance, I Can Really Love." Were you aware of, say, Tony Iommi from Black Sabbath, another guy who tuned down

his guitar?

YOUNG Not so much. But I love that music. It's like classical rock and roll. The Scorpions, Iron Maiden... That whole thing is quite strong. It's an art form in itself. That's the thing about metal: some people think one band is great and another is just shit, while a normal person standing there couldn't tell the difference between the two. So I was never a *metalhead*, but I'll listen to a guy like Zakk Wylde play the guitar. And I know a lot of metal guys. They come to our shows because there's something we do that I guess they connect with.

GW But there was nothing directly influencing you at the time you were first getting loud with Crazy Horse?

YOUNG Well, you know...when you really listen to it, Crazy Horse didn't get very loud. Not until [1979's] *Rust Never Sleeps*. The early Crazy Horse, with Danny, is not a big, whomp-'em, arena-rock sound. That happened with the second version of the band, when Poncho joined. "Cowgirl in the Sand" and "Down By the River"—when you listen to 'em, they're not that loud. Though they *can* be, especially when we do them now.

GW Much of the "bigness" that's associated with Crazy Horse, I suppose, is a result of the grit in the guitar tones, and also the space between the instruments.

YOUNG Yeah, there's a lot of room in those records. Those songs were written to be explored forever. There's no finished version.

GW How would you characterize your lead playing?

YOUNG It sucks! It's just a fucking racket. I get totally lost when I'm playing guitar. I'll just play a melody over and over again and change the tone, bend a string, do all that. I'm totally engrossed in what I'm doing. At one with it. But I suck. I've *heard* myself.

GW Some people would beg to differ.

YOUNG Well, I have *moments* where I really express myself on the guitar. But I can't play acoustic like Bert Jansch, and I can't play electric like Hendrix or J.J. Cale, who are probably the two best electric guitar players I've ever heard. And Jimmy Page, he's a great one. I really love the way he plays. He's so slippery. He's very, very dangerous. Those are three classic guitar players to me.

GW What would you say are your strengths?

YOUNG I have melodies, and I have a sense of rhythm and drive. But it's not about me, anyway—it's about the whole band. It's about *everybody* being there at once. When I play I'm listening for everything, trying to drive it all with my guitar. My guitar is the *whole fucking band*.

GW Perhaps an example of what you're describing would be the famous "one-note" solo in "Cinnamon Girl," which encompasses everything you're talking about: lead, rhythm, melody, drive. Though my contention has always been that it's not really one note...

YOUNG It's not! Everyone says that, but there's about a hundred notes in there. And every one of them is different. Every single one. They just happen to have the same name. [laughs]

GW Does it amuse you that people spend so much time evaluating the things you do?

YOUNG You know, I just thought I was playing the right solo. I mean, can you imagine anything else in there? Like, some fucking fast-note thing. Who needs that? It's *rhythm*.

GW That said, is there any particular song or moment on *Archives* that really captures the essence of Neil Young as a musician?

YOUNG No one thing. No one thing. It's too big. There's too much information. And you can zero in as close as you like, but then you wind up going too far, and you gotta pull back out. It's big-picture stuff. But it's all there. You know, one day I'm gonna put out a download update, and when you open it up, there'll just be several photographs of kitchen sinks. [laughs] That's it. ●

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THE WALL: THE PINK FLOYD STORY

PINK FLOYD

were near the breaking point when they created the greatest album of their career,

THE WALL.

In this extraordinary oral history, the members tell how it all came crashing down.

THE WALL is the concept album of concept albums. If the majority of Pink Floyd fans consider *Dark Side of the Moon* the best album to listen to while having sex or consuming drugs, then one can only speculate on the practical use *The Wall* serves for the millions who made it a No. 1 record for five weeks in Britain and 15 in the U.S. Bleak, claustrophobic and punctuated by moments of flesh-tingling beauty, *The Wall* is built upon the themes of paranoia, megalomania, betrayal, breakdown and collapse, any of which may have described the mood of its myriad fans. What is certain is that *The Wall* reflected the state of mind at that time of the people who made it: bassist Roger Waters, guitarist Dave Gilmour, drummer Nick Mason and the late keyboardist Rick Wright.

Rewind to July 1977: increasingly disillusioned by playing what he later described as "oppressive" stadiums, Roger Waters set his sights on writing a concept album that would address the separation that these venues created between bands and their audiences. Certainly, fame was one aspect of the problem: the more popular the band, the larger the venue and the greater distance between the performer and fan. And in 1977, Pink Floyd were among the biggest bands in the world. But Waters experienced the division personally when, while performing that year on tour for the *Animals* album, he spit in the face of a fan that attempted to climb onstage. His response shocked and dismayed him, not only for its callousness but also because it demonstrated to him how fame and egocentricity had affected his regard for others.

But from this episode, Waters would conceive his greatest creative achievement. In the aftermath of the incident, he developed the theme for *The Wall* and over the following year began to shape it into an album. In the course of that time, Waters made the acquaintance of the man who would play an important role in creating *The Wall*: producer Bob Ezrin. He had met the former Alice Cooper producer while in Toronto during the *Animals* tour. Ezrin says, "Eighteen months later I got a call from Roger asking me to come to his home and talk about the possibility of working together on a project called *The Wall*."

The story centers on Pink, a youngster whose father dies in World War II while Pink is still young (an episode that mirrors the death of Waters' father). Smothered by his overly protective mother and beaten down at school by abusive teachers, Pink responds by building a psychological wall to isolate himself from social contact. He eventually becomes a rock star, living a life fueled by drugs and violence. With his marriage destroyed by his infidelities, Pink finds himself alone, cut off from humanity. His personal crises lead to hallucinations, including the delusion that he is a fascist Hitler-like dictator whose concerts become hate rallies. As Pink's conscience begins to assert itself against

the violence, it places him on trial for his actions, and his internal judge orders him to tear down the wall, freeing Pink from his seclusion and initiating his return to the outside world.

The ambitious story made for a demanding and grueling production. Given the already fractious nature of Pink Floyd, the sessions for *The Wall* were marred by arguments, creative battles and psychological walls of its own, and led to the dismissal of founding member Rick Wright. Out of the emotional wreckage came one of rock's greatest milestones, but the damage to Pink Floyd was irrevocable.

Thirty years after *The Wall*'s release, the making of this monumental album and its subsequent tour are recalled in the following oral history. Although their recollections on the subject frequently disagree, the words of the band members—as well as those of Ezrin, engineer and co-producer James Guthrie and album designer Gerald Scarfe—deliver a provocative behind-the-scenes look at how Pink Floyd created their most ambitious record.

BOB EZRIN Roger invited me down [to England] for the weekend. He sat me in a room and proceeded to play a tape of music all strung together—almost like one song 90 minutes long—called *The Wall*, then some other bits and bobs of ideas that resurfaced later on some of his solo work. It wasn't in anything like the final form, but that "We don't need no education" verse [from "Another Brick in the Wall, Part II"] stayed with me for months after just hearing it once. And "Mother" just blew me away. I knew after listening to the music that this was going to be an important work and that it was going to take a lot to pull it into something cohesive.

"There was really only one chief, and that was me." —ROGER WATERS

ROGER WATERS I could see it was going to be a complex process, and I needed a collaborator who I could talk to. I needed someone like Ezrin who was musically and intellectually in a similar place to where I was.

DAVID GILMOUR We never made plans immediately after finishing a project to get together and start the next thing.

We always took a little bit of time off. When we did meet up again in a studio in London [after the *Animals* tour], Roger had the idea that he wanted to make one of the two projects that he had been working on at his own studio. He came in with two fairly well formed ideas: one was *The Wall* and one was what eventually became his first solo album. Between us, we decided that *The Wall* would be the one that we would start working on when we reconvened.

NICK MASON Roger's demo tapes were very poor quality, but it was immediately clear that it was an interesting idea that could be developed musically.

RICK WRIGHT There were always things about it where I thought, Oh no, here we go again: it's all about the war, about his mother, about his father being lost. I'd hoped he could get through all this and eventually he could deal with other stuff. Every song was written in the same tempo, same key, same everything.

At that time we were, in theory, bankrupt. Our accountants had lost our money, we owed huge amounts of tax, and we were told we must go away for a year and make an album to try to repay the tax we owed. Possibly, if we were not in this financial situation we might have said, We don't like these songs. But Roger had this material, Dave and I didn't have any, so [we figured] we'll do it.

GILMOUR I thought it was a very good concept at the time. I don't like it quite as much now. With the benefit of hindsight I found it a bit [whiney]. But I was willing to let Roger have full reign of his vision.

In an all-night session, Ezrin plowed through Roger Waters' tapes to get a rough idea of how the songs could be composed into a complete concept.

EZRIN What I did that night was write a script for an imaginary *Wall* movie. I organized all the



On tour for *The Well*, at the
Los Angeles Sports Arena
in 1980



Gilmour onstage, 1980



Setting up at the Los Angeles Sports Arena

pieces of music we had, and some we didn't, plus sound effects and cross-fades [*fading out one song while simultaneously fading another*], into a cohesive tale. I felt who the central character was and I came to the conclusion that we needed to take it out of the literal first person and put it into the figurative [*via the character Pink*]. I came in the next day with a script, handed it out to everybody, and we did a table read. It was a whole other way of doing things when you're making music, but it really helped to crystallize the work. From that point on we were no longer fishing but building to a plan.

WATERS The basic shape of it didn't change. Some songs changed a lot, others—"Don't Leave Me Now," "Is There Anybody Out There?" "Mother"—are almost exactly as they were.

EZRIN Once we got out of Roger's house and into the studio, it was very much a collaborative effort. Often we'd have these bash-'em-ups that would go on for weeks. As they're English and I'm Canadian we were very gentlemanly about it, but no one would budge.

GILMOUR Someone would say, "I don't like that one very much," someone else might agree, and then Roger would look all sulky, and the

next day he'd come back in with something brilliant. He was very good about that during *The Wall*. Some of the songs—I remember "Nobody Home"—came along when we were well into the thing and he'd gone off in a sulk the night before and came in the next day with something fantastic.

WATERS They would like to believe that the making of *The Wall* was a group collaboration—well, okay, they collaborated on it, but we were not collaborators. This was not a co-operative; it was in no sense a democratic process. If somebody had a good idea I would accept it and maybe use it. Rick didn't have any input at all, apart from playing the odd keyboard part, and Nick played the drums, with a little help from his friends. And Dave played the guitar and wrote music for a couple of songs, but he didn't have any input into anything else really. The collaboration with Ezrin was a fertile one; his input was big. And Dave got a production credit—I'm sure he had something to do with the record production. But there was really only one chief, and that was me.

GILMOUR Roger was one of the main producers because it was his idea, and he was very, very good about many aspects of production, like dynamics. I've always been one of the producers on Pink Floyd records, and while I might not argue with Roger much over lyrics, I think I know as much as anybody in or around the band about music and would certainly give my opinions quite forcibly. Bob Ezrin was there partly as a man in the middle to help smooth the flow between Roger and I. Our arguments were numerous and heated.

MASON We were looking at the way we worked to see if we could improve it, and everybody thought it would be helpful to have an outside influence. Roger had met Bob Ezrin, and it seemed a good idea to have this hot young engineer, James Guthrie, to complement him.

JAMES GUTHRIE At the time I got the call from the manager, Steve O'Rourke, summoning me to his office. I saw myself as a hot young producer. He told me the band was looking for some new blood, and they sent me to meet Roger. Basically, I wasn't told about Bob [Ezrin], and Bob wasn't told about me. When we arrived, I think we felt we'd been booked to do the same job.

WRIGHT I was concerned that an outside producer might lose what the four of us would do together. But on the other hand I thought, God, do we need a referee.

WATERS We were working shoulder to shoulder up to and including *Dark Side...* From that point forward we weren't. We'd achieved what we'd set out to achieve together, and the only reason we stayed together after that was through fear and avarice.

"Someone would say they didn't like something, and then Roger would look all sulky and the next day he'd come back in with something brilliant."—DAVID GILMOUR

GILMOUR There are three sections to making *The Wall*. First in Britannia Row in London, having ideas, demo-ing it all up; then in France, where we made the bulk of the album; and Los Angeles, where we went to finish and mix it. In France, particularly, we worked very well, very hard.

MASON The pace was fast and furious. We were actually running two studios in France at once.

GILMOUR Superbear, the studio we were mostly at, was high in the mountains, and it's notorious for being difficult to sing there [due to reduced oxygen levels at high altitudes], and Roger had a lot of difficulty singing in tune—he always did. [laughs] So we found another studio, Miraval, and Roger would go there with Bob to do vocals.

EZRIN We were working to a deadline, which was a declared vacation. I once added it up and I think the whole process probably came out to four or five months of real studio time, but spread over a year because we did short hours and took a lot of vacations. They were all family guys, and Roger decided we were working 10 to 6. We worked gentleman's hours, wore gentleman's clothes, ate gentleman's food, even had tea and biscuits brought in every day at the appropriate time. It was all very civilized. And considering we were doing at the same time fairly countercultural stuff, it created almost a schizophrenic feeling of surreality about the project, especially in France.

GUTHRIE Everyone, including Roger, was encouraging Dave to come up with some ideas, and the day that he turned up with "Comfortably Numb," sang a "la-la" melody over the top of these chords, was fantastic.

EZRIN "Comfortably Numb" started off as a demo of Dave's. At first Roger had not planned to include any of Dave's material [on the album], but we had things that needed filling in. I fought for this song and insisted that Roger work on it. My recollection is that he did so grudgingly. He came back with this spoken-word verse and a lyric in the chorus that to me still stands out as one of the greatest ever written. The marriage of that lyric and Dave's melodies and emotionally spectacular solo—every time I hear that song I get goose bumps.

WATERS What happened is Dave gave me a chord sequence, so if you wanted to fight about it I could say that I wrote the melody and the lyrics, obviously. I think in the choruses he actually hummed a bit of the melody, but in the verses he certainly didn't. That's never been a problem for me; I think it's a great chord sequence. Why are we talking about this? Arguing about who did what at this point is kind of futile.

GILMOUR Roger and I had a good working relationship. We argued a lot, sometimes heatedly—artistic disagreements, not an ego thing. But overall we were still achieving things that were valid. Things like "Comfortably Numb" are really the last embers of Roger and my ability to work collaboratively together—my music, his words. I gave Roger the bits of music, he wrote some words, he came in and said, "I want to sing this line here. Can we extend this by so many bars so I can do that?" So I said, "Okay, I'll put something in there."

We went to L.A. with two versions. We recorded one backing track, just the drums basically,

which Roger and Bob liked a lot, but I felt was a bit loose in places, so we did another take which I liked better. And we had quite a large row about which of these two versions we should use. In the end we used bits of both, and I'm not at all sure if you played me one of those backing tracks and then the other one I'd know the difference now. But it seemed incredibly important at the time.

"Comfortably Numb" became a central song within *The Wall* and proved to be one of the band's greatest hits. "Another Brick in the Wall (Part II)" was yet another masterpiece, and remains to this day, like "Comfortably Numb," a staple of rock radio. At the time of its creation, however, the band members weren't enamored of Ezrin's request to give the song a "disco" dance vibe.

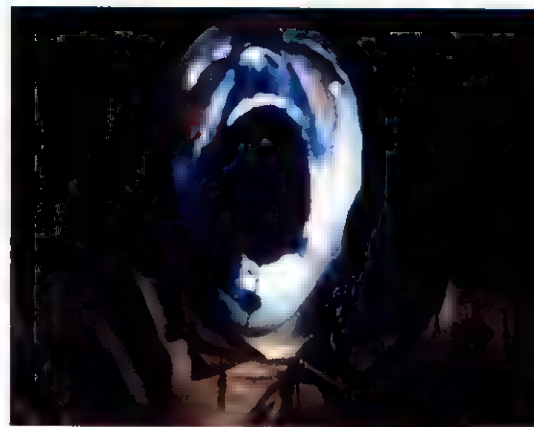
WATERS On the demo I made [of "Another Brick in the Wall (Part II)"] it was just me singing to an acoustic guitar.

GILMOUR It wasn't my idea to do disco music, it was Bob's. He said to me, "Go to a couple of clubs and listen to what's happening with disco music," so I forced myself out and listened to loud, four-to-the-bar bass drums and stuff and thought, Gawd, awful! Then we went back and tried to turn one of the "Another Brick in the Wall" parts into one of those so it would be catchy. We did the same exercise on "Run Like Hell."

EZRIN The most important thing I did for the song was to insist that it be more than just one verse and one chorus long, which it was when Roger wrote it. When we played it with the disco drumbeat I said, "Man, this is a hit! But it's one minute 20. We need two verses and two choruses." And they said, "Well, you're not bloody getting them. We don't do singles, so fuck you." So I said, "Okay fine," and they left. And because of our two-[tape recorder] setup, while they weren't around we were able to copy the first verse and chorus, take one of the drum fills, put them in between and extend the chorus.

Then the question is what do you





(clockwise from above) Waters performing a soundcheck at Earls Court, in London; one of Scarle's many illustrations based on *The Wall*; a frame from an animated sequence in the 1982 film version of *The Wall*

"One CBS executive was appalled by *The Wall*, saying, 'This is terrible. What are we going to do?' Of course, it all turned out fine."
—NICK MASON

do with the second verse, which is the same? And having been the guy who made [Alice Cooper's] "School's Out," I've got this thing about kids on record, and it is about kids after all. ["School's Out" also features a children's chorus.] So while we were in America, we sent [engineer] Nick Griffiths to a school near the Floyd studios [in Islington, North London]. I said, "Give me 24 tracks of kids singing this thing. I want Cockney, I want posh, fill 'em up," and I put them on the song. I called Roger into the room, and when the kids came in on the second verse there was a total softening of his face, and you just knew that he knew it was going to be an important record.

WATERS It was great—exactly the thing I expected from a collaborator.

GILMOUR And it doesn't, in the end, not sound like Pink Floyd.

The atmosphere during the recording ranged from mildly tense to brutally confrontational. The breaking point came when Rick Wright was fired.

EZRIN There was tension between the band members, even tension between the wives of

the band members. There was a period in France where it was very hostile, that passive-aggressive English-style conflict.

MASON Bob probably sees it as war because he was under attack. He was going through what can only be described as an "unreliable" phase of his life. He was staying down in Nice, we were all up in the hills, and he'd drive down there when he finished work—and I suspect have a wild time—and then be astonished when we were pissed off when he'd arrive back the next morning late.

EZRIN During that period I went a little bit mad and really dreaded going in, so I would find any excuse to come in late the next morning. I preferred not to be there while Roger was there. A lot of the time it was so tense. And a lot of it was directed at me. I had gone to a private school in Toronto where I was one of two Jews and I was regularly beaten up—I was the scapegoat. We went to France and the atmosphere turned that way, at first playfully. But what was playful to Roger was painful to me because it took me back to that time in Toronto when I was a gangly kid and I wanted to hang myself. Roger didn't know about that; I've never mentioned it before now. God forbid you show a weak spot. But I did. I should have fought back, but I didn't.

GILMOUR It wasn't total war, though there were bad vibes, certainly toward Rick, because he didn't seem to be pulling his weight.

WRIGHT I wanted to work, but Roger was making it difficult for that to happen. I think he was already thinking of trying to get rid of me.

EZRIN I saw it happening, and it really made me quite ill. I felt that so much pressure was being put on Rick that it was impossible for him to live up to expectations. It was almost as though he was being set up to fail.

WATERS Why did I fire Rick? Because he was not prepared to cooperate in the making of the record. What actually happened was *The Wall* was the first album where we didn't divide the production credit between everybody in the band. At the beginning of the process, when I said I was going to bring Bob Ezrin in and he was going to get paid, I said, "I'm going to produce the record as well, so is Dave, so we're going to get paid as well, but Nick, you don't actually do any record production, and Rick neither do you. So you're not going to get paid." Nick said, "Fair enough," but Rick said, "No, I produce the records just as much as you do." So we agreed we would start making the record and we would see. But who would be the arbiter? We all agreed on Ezrin.

So Rick sat in the studio. He would arrive exactly on time, which was very unusual, and stay to the bitter end every night. Ezrin was slightly irked by this brooding presence very occasionally saying, "I don't like that." He asked me, "Why's Rick here again?" So I said, "Don't you get it? He's putting in the time to prove he's a record producer. You talk to him about it." So he did. After that Rick never came to another session, unless he was asked to do keyboard tracks. And he became almost incapable of playing any keyboards anyway. It was a nightmare. I think that was the beginning of the end.

We had agreed to deliver the album at the beginning of October and we took a break in August to go on holiday. I sat down with a bunch of sheet music and paper and wrote out all

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THAT OLD BLACK MAGIC

David Gilmour recalls the long metamorphosis of his Black Strat, the ax that gave "Comfortably Numb" its supernatural tone.

by Alan di Perna

WHEN DAVID GILMOUR traveled to France in 1979 to work on the album that would become *The Wall*, his now-legendary Black Strat was among the guitars that he brought to the recording sessions. Considering the number of vintage and ultra-collectible guitars Gilmour owns, it's ironic that this particular Strat—the instrument he's perhaps most identified with these days—is a basically unremarkable 1968/69, CBS-era Fender Stratocaster. Gilmour had purchased the instrument off the wall at New York retailer Manny's Music in 1970 as a hasty replacement for some guitars that had been stolen while Floyd were on tour.

But that workaday black guitar became an integral part of Pink Floyd's sound during the band's Seventies "golden era." The Black Strat can be heard on *Atom Heart Mother*, *Meddle*, *Dark Side of the Moon*, *Wish You Were Here* and *Animals*. It was employed on classic Floyd tracks like "Money" and "Echoes," and in 1979 it would lend its distinctive tone to *The Wall*, perhaps most notably to Gilmour's celebrated guitar solo on the song "Comfortably Numb."

One thing that's fascinating about the Black Strat is the endless string of modifications that Gilmour made to the guitar throughout the Seventies. The Black Strat he played on *Dark Side of the Moon*, for instance, wasn't exactly the same instrument he used on *The Wall*.

By the time the *Wall* sessions went down, Gilmour had replaced the Black Strat's neck, which featured a rosewood fingerboard, with a bird's-eye maple Charvel neck made by Grover Jackson to Gilmour's specifications. The rosewood neck was put onto a sunburst Strat also in Gilmour's possession and used on *The Wall* as well. The guitar was also modified during the album's sessions: a DiMarzio replacement pickup was mounted in the guitar's bridge pickup position, and a small toggle switch was added that enabled Gilmour to use the instrument's neck pickup with either the middle or the bridge pickup.

One could speculate endlessly on what makes the "Comfortably Numb" solo so iconic. The solo wasn't premeditated or written in advance, according to Gilmour;



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it was completely improvisational, with the best licks comped together.

"I just went out into the studio and banged out five or six solos," Gilmour recalls. "I listened back to each solo and noted which bits were good. Then I just followed the chart, whipping one fader up, then another. It wasn't that difficult."

Gilmour's recollection of the effects and amps he used to play the solo has faded with time, but he vaguely recalls that an Electro-Harmonix Big Muff distortion and Electric Mistress flanger were in the signal chain. Producer Bob Ezrin remembers that the guitar signal went through a Yamaha rotating speaker cabinet and either a Hiwatt or Marshall amp.

By the time Pink Floyd embarked on their big-budget tour for *The Wall*, the Black Strat had morphed once again. A custom Seymour Duncan pickup replaced the DiMarzio in the instrument's bridge position. The Duncan remains there to this day. Interest in the Black Strat was recently revived when Fender brought out a painstakingly exact replica of the Black Strat as a David Gilmour signature model. As part of the project, Fender chronicled the instrument's evolution and created a video of Gilmour recounting his own personal reminiscences of the Black Strat. An excerpt from this compelling video interview is included on the CD-ROM that accompanies this issue.

"That 'We don't need no education' verse stayed with me for months after hearing it once."—BOB EZRIN ON HEARING THE DEMO TAPE OF *THE WALL*

the songs and what was needed and made up a schedule. It became clear to me that we couldn't get it finished in the time available. So I called Ezrin, "Would you be prepared to start a week earlier on the keyboard parts with Rick in Los Angeles?" Eventually he went, "All right, thanks pal"—because of the idea of doing the keyboard tracks with Rick. I said, "Look, you can get another keyboard player in as well in case it's stuff he can't handle, but if you get all that keyboard overdubbing done before the rest of us arrive we can

just about make the end of the schedule."

A couple of days later I got a call from Steve O'Rourke. I said, "Did you speak to Rick?" "Yeah. He said, 'Tell Roger to fuck off.'" Right that's it. Here I was doing all this work and Rick had been doing nothing for months, and I got, "Fuck off." I spoke to Dave and Nick and said, "I can't work with this guy, he's impossible," and they both went, "Yeah, he is."

Anyway, it was agreed by everybody. I made the suggestion that O'Rourke gave to Rick: either you can have a long battle or you

can agree to this, and "this" was "You finish making the album, keep your full share of the album, but at the end of it you leave quietly." Rick agreed. So the idea of big bad Roger suddenly getting rid of Rick for no reason at all on his own is nonsense.

GILMOUR [sighs] I did not go along with it. I went out to dinner with Rick after Roger had said this to him and said if he wanted to stay in the band I would support him. I did point out to Rick that he hadn't contributed anything of any value whatsoever to the album and that I was not overly happy with him myself. An awful lot of the keyboard parts are done by me, Roger, Bob Ezrin, [orchestra arranger] Michael Kamen and [keyboardist] Freddie Mandell, but his position in the band to me was sacrosanct. If people didn't like the way it was going, it was their option to leave. I didn't consider that it was their option to throw people out.

MASON I think in real terms it would have been highly likely that I would have been next. And then after that I think it would have been Dave. I think it's just that Roger was feeling more and more that this was his idea, and he wanted total control. Roger and I have been friends since we were students, before the band even existed, so I suppose in that way my position was stronger.

But what I think had always been the case is there had always been this philosophical division within the band: Roger and I were seen as the ones who liked the special effects, the show, the technology, whereas Dave and Rick took a more musically pure position. There's a very broad generalization, but since this was conceived from the beginning as a big theatrical production, I think that's where the conflict started, because Rick is absolutely not someone who you would have a fight with. He's extremely mild. He was his own worst enemy in that he could have perhaps given a little bit more and perhaps diffused the situation, but I think Roger maneuvered brilliantly. [laughs] Made Stalin look like an old muddle-head. We all felt fairly helpless at the time to change it or do anything. Roger made it fairly clear that if Rick stayed, he and the album would not, and I think the threat of what was hanging over us in terms of actual bankruptcy was pretty alarming. We were under a lot of pressure. I felt guilty. Still do really. In retrospect one likes to think that one would have behaved better and done things differently. But probably we would have done completely the same thing.

WRIGHT It would have been quite easy to say, "Oh, he had a cocaine problem or a drink problem." I can honestly say that it really was not a drug problem. [Cocaine] was taken without a doubt by him, me, Dave, Nick, Bob Ezrin, but purely socially. It wasn't lying around in the studio.

WATERS There were people who were doing a lot. Some of us had big, big problems. I certainly wasn't doing drugs at that point.

WRIGHT When I think about it, Roger and I were never the best of friends, but we weren't enemies either until we went into his ego trip.

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Once he decided he wanted to control everything, his first thought was, I'll get rid of Rick; I never liked him anyway. It was part of his big plan to become the leader, the writer, the producer and have people play for him. I think the next step of his plan, though they were buddies, was to get rid of Nick. That's what I've heard. And then Dave would become the guitarist and Roger would use session musicians.

At the time I was going through a divorce. I wasn't that keen on *The Wall* anyway, and I didn't have any material. He might have seen my situation as not having contributed everything, but he wouldn't allow me to contribute anything.

We had a break after we finished recording in France, and I went to Greece to see my family. I get a call from Steve O'Rourke saying,

"Come to L.A. immediately. Roger wants you to start recording keyboard tracks." I said, "I haven't seen my young kids for months and months. I'll come on the agreed date." He said, "Fair enough, I understand. Come on the agreed day." Steve met me and said, "Roger wants you out of the band."

MASON He took it and left. There must have been an element of him that just thought, Well I've had enough anyway if it's going to be like this.

WRIGHT I fought my corner. Dave and Nick would say, "This is not right, we think it's unfair." When we had the meeting, Roger said, "Look, either you leave or I'm not going to let you record my material for *The Wall*." It was maybe a game of bluff, but that's what he said to me. Remem-

ber, we were in a terrible financial situation, and he said to me, "You can get your full royalties for the album, but you basically have to leave now and we'll get a keyboard player to finish it."

So I made the decision, rightly or wrongly, to leave. But I also made the decision I'm going to finish recording this album and I want to be in the live shows, and then we'll say goodbye.

GUTHRIE Rick did some great playing on that album, whether or not people remember it. Some fantastic Hammond parts.

WRIGHT My therapist is still convinced I'm extremely angry about the whole thing. I think it was nasty. This is my band as much as it's his. But the fact that Dave and Nick and Roger fell out immediately afterward kind of helped me deal with the fact that I'd left the band. But I don't like the way it was done. I still feel it was wrong. Hopefully one day I'll sit down with Roger and he might say, "Yes, it was unfair."

WATERS No, it was absolutely the right thing to do.

The Wall was completed in Los Angeles. Evidence of Waters' contributions are all over its packaging, including in the cover credits, which list both Waters and Gerald Scarfe as the designers. Music credits on the original release include three producers (including Waters), one co-producer, four engineers, three writers, two orchestra arrangers, six backing vocalists, a sound equipment man and the fourth form music class of Islington Green School. The names of Rick Wright and Nick Mason are nowhere to be seen.

WRIGHT I'd forgotten about that. Nick was left off as well? I wonder why. But by that time I'd left the band and sort of given up.

MASON I wasn't too happy. It was rectified on later pressings, I think.

GERALD SCARFE I think Roger had a strong idea of what the *Wall* cover should look like—completely white with bricks on it. I did a little drawing while we were staying together in France that had all the little characters from [the song] "The Trial" poking out of the wall.

MASON There were a number of playbacks [for the record label]. One of the executives from CBS was absolutely appalled. He went back to the company and said, "This is terrible rubbish. What are we going to do?" Of course, it all turned out fine.

GUTHRIE The official playback was at CBS Records in Central City. I went in a couple hours early with a quarter-inch tape to set up the sound system in their conference room. By the time we got to the bit where the Stukas [dive bombers] swooped down, it was so loud that it blew the right speaker. So we hunted the entire building for an office that was big enough and that had a sound system that was even halfway decent. We eventually found one and took all the furniture out, threw in a load of cushions, turned the lights off and just played the album.

WRIGHT The playback was a very difficult, strange time. I think I was emotionally numb.

GILMOUR It was a magic moment, I thought, Yep, we've pretty well nailed it.

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ment, 106 decibels of quadraphonic sound, a bomber plane, inflatable props, monstrous puppets designed by Gerald Scarfe, a fake Pink Floyd band in masks and 340 large bricks that were erected (via concealed hydraulic lifts) into a 160-by-35-foot wall.

EZRIN We had rough-mixed everything in France and pulled it together in sequence. We had a model of the stage and teeny rubber men and mock inflatables, and we played the record while "playing" the show on the tabletop. So the first time the band heard *The Wall* was a complete audio-visual experience. We were not just making an album—we were also building the stage show from the script. Roger and I would start the day at Gerald Scarfe's house

looking at animation, and then we would talk to Mark Fisher, architect-designer extraordinaire, about the stage design. We spent a lot of time weighing the bricks and making sure if they fell over no one would get killed.

SCARFE When Roger had written *The Wall*, he came to me and played the raw tapes and said he wanted to make an album, a show and a film. First of all, I had to decide what Pink would look like. I saw him as this embryonic little prawn-like figure who was completely vulnerable, because a lot of *The Wall* is about how we hide behind a wall because we don't want people to hurt us. The wife I made like a serpent that would strike and sting. The teacher was based vaguely on a teacher I'd known myself. The mother was an old-fashioned Fifties

comforting type with these very strong arms that turned into walls. The hammer characters came from me looking for a very cruel, unthinking image—something intractable that couldn't be stopped. And then the idea of them goose-stepping came from that. It had humor to it in some parts, but it was pretty bleak.

WRIGHT As I saw it, Roger's original concept for the show was literally to build a wall, go home and leave the audience pissed off. But once the wall was built and the visual stuff was put on it and the holes opened up so that the band members could be seen, it became a very good theatrical device.

GILMOUR The shows were terrific. As they went along, I became more aware of the restrictions of something that was so choreographed—there was not really much room for letting the music go away into its own thing. But you have to look at it as a different thing. It's as much a theatrical piece as it is a musical piece.

MASON The drums were in an armored cage, so when the wall collapsed it wouldn't destroy them. It was a curious, rather nice environment. Not much spontaneity, but we're not well known for our duck walking and gyrating about onstage.

WRIGHT Why did I agree to play? Maybe I couldn't actually handle the idea of just standing in the room and saying, "Right, that's it, bye-bye." I thought, If I'm going to leave at least I know I've got another month or so to carry on working, even possibly with the hope in the back of my mind that things might change. On the live performances Roger was being reasonably friendly. It was difficult, but I tried to forget all my grudges, and I enjoyed playing *The Wall*. I put everything I could into the performances. It wasn't too bad at all.

MASON Of course it was. But the British are bloody good at that, just getting on with something in spite of the fact that they're absolutely seething.

WATERS It was fair accompli. Rick was being paid a wage, he seemed happy with that, we were happy with that, and that was the end of it. Or maybe he wasn't happy... Backstage it was all pretty separatist: separate trailers, none facing each other. The atmosphere was awful.

WRIGHT Bands can go onstage and perform even if they hate each other. It was a band that I felt was falling to pieces. Which of course it did.

EZRIN I was asked to be involved with the show and I couldn't—I was going through a divorce. That and another incident—where in my naivety I took a phone call from a friend who happened to be a journalist and broke my nondisclosure with the band when he teased information out of me—so upset Roger. That was it. I was banned from backstage. I went anyway. New York was my territory, all the security at the venue knew me from Kiss and Alice Cooper. When Pink Floyd security said, "He can't come in," they said, "Like hell he can't!" I had to buy my ticket, but I saw the show. It was flawless and utterly overwhelming. In "Comfortably Numb," when Dave played his solo from the top of the wall, I broke down in tears. It was the embodiment of the entire experience. In the final analysis it produced what is arguably the best work of that decade. Maybe one of the most important rock albums ever. 🌟

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OVER THE PAST TWO DECADES, DREAM THEATER HAVE BEEN THE LEADERS OF THE PROG-ROCK PACK, GUIDING THE GENRE FORWARD WITH TECHNICAL MASTERY AND A SENSE OF "DARKNESS AND LIGHT." JOHN PETRUCCI EXPLAINS HOW THE TWO BLEND HARMONIOUSLY ON THE BAND'S NEW ALBUM, *BLACK CLOUDS AND SILVER LININGS*.

BY ANDY ALEDORT • PHOTOGRAPHS BY RAYON RICHARDS

"THE GREATEST CHALLENGE is writing something simple that will work in conjunction with what is often very complex and intricate music. It's all about the 'arc'—the musical story that album, as a whole, has to tell. If all of the music is intensely technical and crazy, it might be interesting for a while, but there will not be enough substance, and the listening experience as a whole will not be as enriching."

John Petrucci is discussing the philosophy behind the music on *Black Clouds and Silver Linings* (Roadrunner), Dream Theater's latest release and 10th studio album since the band's 1989 debut, *When Dream and Day Unite*. "There has to be a natural balance between the different musical perspectives," he continues. "And it's just as much of a challenge, if not more so, to write something simple that is as musically satisfying and original as the complex material."

Dream Theater were formed in 1985 by fellow Berklee College of Music students Petrucci, bassist John Myung and drummer Mike Portnoy. Vocalist James LaBrie joined in 1991 and keyboardist Jordan Rudess in 1999. The band's 1992 sophomore release, *Images and Words*, featured the hit "Pull Me Under," and over the years the group has sold in excess of eight million albums worldwide.

A large measure of Dream Theater's long-term success can be attributed to the band's ability to seamlessly blend a leaning toward pop-style rock (à la the most accessible songs by Rush or Queen) with some of the scariest progressive metal ever imagined. Throughout Dream Theater's 20-year history, they have shown a penchant for pushing the boundaries of progressive metal beyond the status quo. The great depth and substance of their music would not be possible without

the remarkable musicianship of the individual members.

Guitar World caught up with Petrucci while he and the band were in the midst of a European summer tour, on the way to Belgium to play the humongous Graspop Metal Meeting Festival, which features a massive lineup of Mötley Crüe, Heaven & Hell, Slipknot, Korn, Journey, Mastodon, Killswitch Engage, Anthrax, Lamb of God, Death Angel and others.

Petrucci explains, "We've been playing festivals on the weekends and filling in between with headlining shows. The biggest one thus far was the Download Festival at Castle Donington in the U.K. There were 80,000 people there, and it was just *insane*. I was hanging out with Neal [Schon] of Journey, which was nice, and [Queen guitarist] Brian May watched our entire show from the side of the stage. On the expanded edition of *Black Clouds and Silver Linings*, we did

three Queen covers—"Tenement Funster," "Flick of the Wrist" and "Lily of the Valley"—and apparently Brian really liked it. It was a great feeling to get the thumbs-up from one of our biggest heroes."

GUITAR WORLD What is the significance to the album's title, *Black Clouds and Silver Linings*?

JOHN PETRUCCI Whenever we work on an album, we write all of the music first, and the title comes way after all of the lyrics have been written. Toward the end of working on the album, Mike told me he had a revelation: he was driving in his car and, while thinking about all of the different subject matter addressed on the album, he noticed that the sky was filled with black clouds. Though the songs are not tied together in any way, there is a running thread wherein many of the songs feel dark and ominous, but there is a twist as the songs progress where you can envision the bright spot on the horizon. So *Black Clouds and Silver Linings* seemed to describe this collection of music very well.

GW Jimmy Page has often talked about Zeppelin's music being a balance between "darkness and light," and there is a very similar feeling on this record. The threatening, dark side has always been a part of Dream Theater's sound, but there are also some really uplifting, positive musical statements, with the impression of salvation lurking just around the corner.

PETRUCCI I think there is a good blend between darkness and light on this record, a push-and-pull between those elements, and the title is very appropriate for that reason. But it's easier to write in a "dark" mode than the "triumphant" mode; it's much harder to write something in a major key that doesn't end up sounding corny.

When we were writing the main riff in "The Best of Times," I had said to the guys, "Let's write something in a major key, to balance against some of the other compositions." In rock, it's hard to write in major without it sounding, on a good day, like the Who, or, on a bad day, like a NAMM instrument demo or something. There can be "greatness" in those major keys, but it's not easy to write something that sounds convincing.

GW The album's closing track is "The Count of Tuscany," which, at nearly 20 minutes, is the longest song on the entire record. The song is a journey through many different themes, moods and complex passages, but it culminates with a very anthemic, positive progression and a very uplifting, melodic solo. After having heard

so many dark passages through the piece, and through the entire album as well, it's a nice way to end the "movie," so to speak.

PETRUCCI Absolutely. And if you think about the way the album, or the "movie" starts, it begins really dark with "A Nightmare to Remember." We initially called that song "Halloween." It could be in the next Tim Burton movie! You travel through the entire album and arrive at this triumphant conclusion.

For us, that chord progression at the end of

things with the same mentality, to take the listener through some sort of aural adventure.

GW You mentioned meeting Brian May recently for the very first time. Your solo on the *Black Clouds* track "Wither" has a strong Brian May character.

PETRUCCI That solo is like a "tag" to the chorus vocal, and though it's not harmonized, it is double-tracked and I'm using a chorus effect and a wah. I was going for a very melodic, Ozzy/Queen vibe.

The neat thing about that is, first of all, I played the solo on a baritone guitar [a six-string guitar with a long scale length, normally tuned a fourth lower than standard tuning] tuned down to B₁, so the strings are like giant cables! While I was cutting it, a couple of the guys were like, "John, that totally sounds

like Brian May. You can't do that." And I said, "Screw you guys, it sounds awesome. What, I can't play 16th notes followed by eighth-note triplets?" I love Queen and I love Brian, so it's obviously influenced by that. I've also heard Zakk Wylde do that type of wide, double-tracked solo that's very melodic and more like a theme than a flashy solo.

It was great meeting and hanging out with Brian. He's been in one of the most influential bands of our time and has written some of the

"WHEN I'M IN THE ZONE, I CAN PRETTY MUCH
PULL OFF WHATEVER I'M THINKING OF."

"The Count of Tuscany" indicates a big-time Rush influence. They have always had the ability to write majestic-sounding music—very royal and uplifting. That chord progression evokes a moving and positive end to the story.

GW When working on an album, is there a point at which you look at the tracks and a possible running order and think in terms of an "arc" to the story that the album tells? In this case, you've bookended the album with the two longest songs.



greatest rock music ever, and as a guitar player he's inspired and influenced millions of people. It's incredible to me that a guy like that is such a warm, sweet person. Very humbling.

GW There are few bands that have dedicated themselves to continuing in that tradition, and in Dream Theater the art has become more finely honed over the years. It's clearly apparent that, on *Black Clouds*, the band is completely in control of the genre.

PETRUCCI We are from that same school of thought; it's just wrapped in a different package. It's post-metal, so our music doesn't sound like Yes' *Close to the Edge*, but it is written in the same spirit.

GW Can you point to specific parts on that record that reveal the distinct personalities of each band member?

PETRUCCI Yes. In as much as we all found each other and we love the same stuff, each guy does have his own angle on things. Jordan is an incredibly talented, classically trained pianist. He went to Juilliard when he was nine years old, but he is also really into psychedelic, progressive music and is constantly turning me onto all kinds of bands that I've never heard of. John and I are very similar in that we grew up in the same town and share the influences of Iron Maiden and Rush. We come from more of a similar background than any of the other guys. Mike is like a music library. He knows so much about the history of music, including the widest variety of musical styles and bands, including a great many new bands, many of which he brings along on the Progressive Nation tours [*Dream Theater's progressive-rock package tour, which debuted in 2008*]. I think the combination of all of our different spirits and influences is what makes this band unique. It wouldn't be the same if any of us were not there.

But I can point to examples of each guy's distinct personality. Toward the end of "The Count of Tuscany," there is a unison "odd time-signature" section between the guitar and keyboards that is a "Jordan" section. He also contributes some of the more classically driven chord progressions in that song. The verse sections that are very much based on guitar riffs are more indicative of my personality, but then the song breaks into the chromatic-like chord inversions that are more keyboard based.

GW At 3:25 into "The Count of Tuscany," the guitar, bass and drums play syncopated accents over which Jordan plays a very unusual and angular melody.

PETRUCCI That section is a really good example of the combination of our personalities, because Jordan wrote that line he's playing, but you would never hear that type of thing orchestrated in this way in the music of [Seventies British progressive rock band] Gentle Giant, for example. That's an example of Mike and I creating a backdrop to the melodic theme Jordan had devised.

GW You guys incorporate some very complex meter and shifts in meter. How do you work that stuff out? Is it written down or do you hammer it out as you go along?

PETRUCCI We'll usually analyze what's going on in terms of the meter shifts, and we'll write out some cryptic music notation for us all to

"OUR MUSIC DOESN'T SOUND LIKE YES' CLOSE TO THE EDGE BUT IT IS WRITTEN IN THE SAME SPIRIT."

follow. Jordan tends to write out everything note for note, but we'll write the meter changes out on a big board so we can all see it together, and then it's a matter of hashing it out. Mike is brilliant at taking something and interpreting it in so many different ways. We'll play the same riff over and over, but he can make it sound like nine different riffs with his drum patterns.

GW A good example of that is in "A Nightmare to Remember," at the 12:40 point, where he plays what feels like a twisted 12/8 over the 4/4 guitar riff.

PETRUCCI Something like that takes a lot of time to work out. That has become a signature of our sound, where there's a "circular" type of riff that is interpreted in different rhythmic syncopations. We'll try an endless amount of drumming/feel permutations. It's like a math project: "What if I play in 9/8 and you guys play in 4/4, and it comes together when it comes together?" And it takes a lot of time to decide which version, or versions, we are going to use. Sometimes we use all of the versions, and that's why the songs end up being 20 minutes long. And this is the fun of writing progressive music—you can do whatever you want to do.

If an idea totally sucks, everyone knows right away, but if a certain idea is valid but the discussion is whether it's appropriate, we'll let it live for a little while and have a lot of discussion about it. The policy is that we'll never shoot anything down before trying it, and sometimes when you do that, the person that was the most against a certain idea all of a sudden sees the light.

GW After the crushing orchestral opening theme, ominous verse section, meter shifts through 5/4 and 6/8, and dream-like acoustic interlude, we eventually arrive at a very pop-like, highly accessible chorus.

PETRUCCI We've been talking about influences growing up, and one of the biggest ones for our band is finding that great big melodic hook that pulls a song together—the "ultimate" chorus. We always try to infuse our music with that, no matter how dark or crazy a piece might be. On "The Dark Eternal Night," from *Systematic Chaos*, the chorus is a huge hook that opens up the whole song. As writers, that is a satisfying element that we are always looking to add to our music.

GW Let's talk about the guitar solos for a minute. On "A Nightmare to Remember," your solo develops very gradually, starting with very bluesy, Leslie West-type lines and slowly becoming more intense, until you achieve full-on shredding of the highest order, with alternate picking and sweep arpeggios.

PETRUCCI Yes, that is very Leslie West-influenced at the start, and this is an example of a solo that I wanted to blossom as it progressed. It starts in a way that's intended to pull the listener in, by doubling the riff underneath; then I move to some Stevie Ray Vaughan-like octave skips, and then I kick it up a notch.

As Steve Morse says, if the solo is based on a

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rhythmically repetitive figure, it sounds really powerful and serves to drive the rhythm, as opposed to the rhythm driving the solo. As the solo moves to steady 16ths, it blossoms more and pulls you in more, and then at the end I shift to hyperdrive and push the momentum as much as I can.

GW Your articulation is startlingly precise and inspiring. How do you consistently achieve such a high level of performance?

PETRUCCI When it comes to recording parts like that—and this really includes the rhythm parts, too—I'm into the purity of the way the guitar sounds when it's plugged straight into the amp and miked up—no equalizers, no compressors, no delays, no pedals. As long as you have the combination of the right gear, which, thankfully,

I do, then you are set up with the right tools.

I used my Music Man signature guitar on the whole album, the BFR version, which is an alder guitar with a mahogany neck and tone block and a maple top. It's a very rich-sounding guitar. All of the solos were done through a Boogie Mark IIC+ head, with the exception of the outro solo on "The Count of Tuscany," which was played through a new Mark V plugged into a Boogie 4x12 Rectifier cabinet loaded with Celestion Vintage 30s. We put one Shure SM57 mic on it, put that through an API mic pre-amp, and that's it. I get myself into a comfortable position, sitting classical style, and I lock my arms onto the guitar. And when I'm doing those highly articulate parts, I try to focus on technical detail while still playing with

some real fire and emotional intensity. You've got to keep the "rock" part in there—the *attitude*. You might be able to pick it apart and find some imperfections, but those imperfections are part of what makes it musical.

There is a part of my psyche that wants it to be perfect in a technical sense, but there are natural, unpredictable things that will happen when you are playing with distortion, bending the strings and moving the pick attack around. But that's what it's all about—it's that intangible feeling that makes it *rock*, and all of the great guitarists that we love have that fire, that passion and that attitude. If it's only about absolutely pristine technique, it's going to be boring and it won't draw the listener in. You won't get that blossoming effect. The solo will just roll by, and that'll be that.

GW Another positively scorching solo is the one you play on "A Rite of Passage." Is it ever difficult to achieve the level of precision that you are looking for?

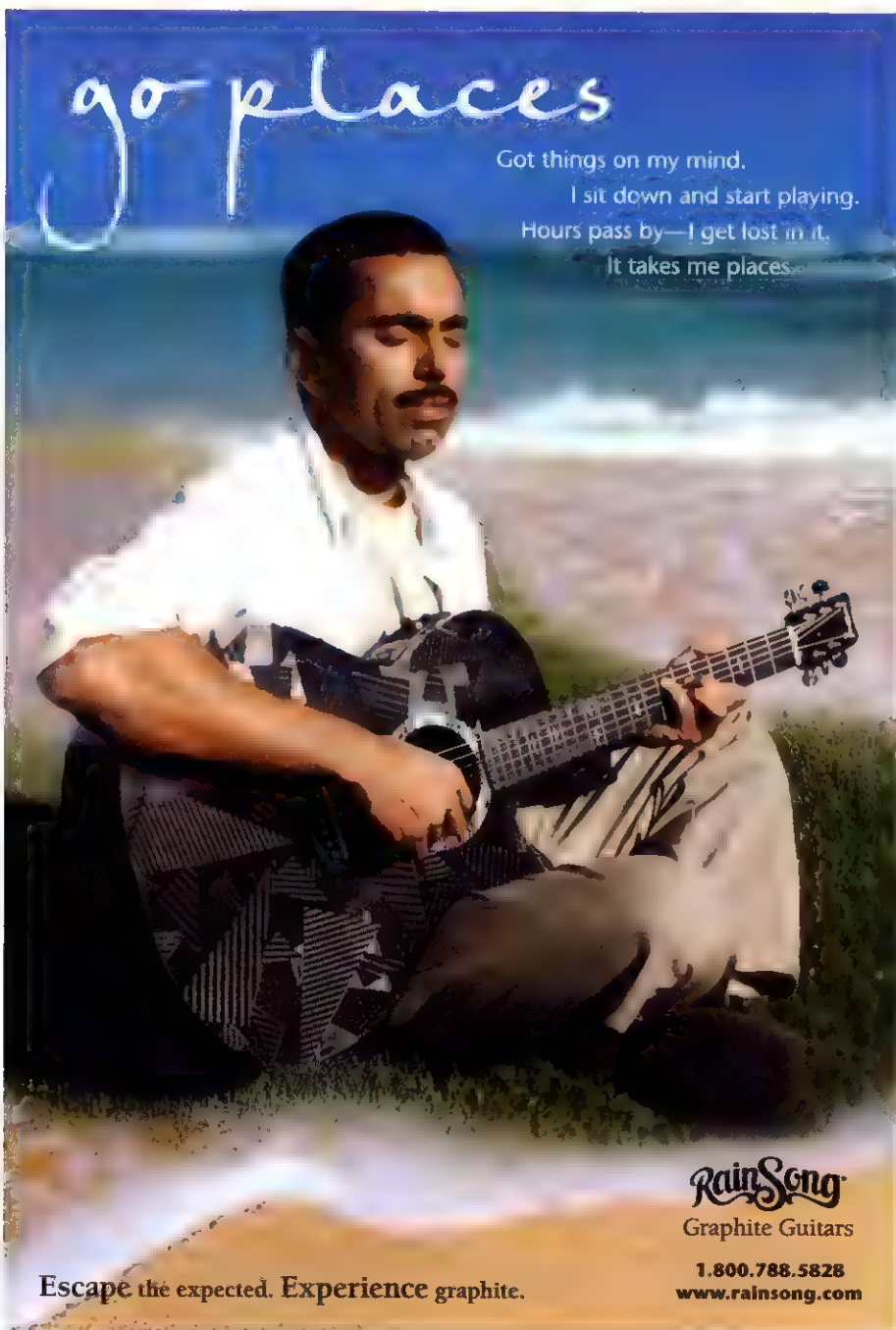
PETRUCCI When I get into recording mode, especially when I'm working on the solos, I've already been playing the guitar nonstop for days at a time, so I get to a point where I feel like my chops are at the highest level. When I attempt to pull off what I've imagined, it might take a few tries, but I can usually get it. It's not like coming in cold; I'm primed. I'll prepare for two weeks in advance, practicing every day, working with a metronome and getting the scales up to speed. With work and focus, the fingers get stronger and the touch gets more assured, and you get in the zone. When I'm in that zone, I can pretty much pull off whatever I'm thinking of.

The challenge becomes, what do you do when you're not in that zone—like when you're on the road and haven't picked up the guitar much during an off day or two and you have to walk onstage and execute that "Rite of Passage" solo just like the album? You do your best, but it's not the same as when you're in that optimum space in the recording studio.

GW Dream Theater fans have shown a high level of dedication and devotion over the years, and a new generation of fans has discovered the band as well. What do you think about when you look back over the band's 20 years and the success you've achieved?

PETRUCCI It's been an amazing journey. When we were 17 years old, we'd watch those Iron Maiden concerts and see the way the fans reacted, with banners and flags and T-shirts, and how totally into the band they were. Today, we have those same kinds of fans. For a band like us, one that you don't necessarily hear on the radio, it's our fans that keep us alive and keep us going, and it's been an ever-growing base, especially with the younger kids that play guitar and want to play complex music.

When we first started and went out on tour, we played some clubs in Germany and France, and then we'd come back home and the fan base would be a little bigger, and it slowly built over time. Nowadays, all of that time building an audience has paid off. On the last tour, we went to Moscow for the first time and there were 10,000 kids there. That type of fan loyalty and passion does not happen overnight, and it cannot be fabricated. As a band, we are so unbelievably grateful for that. 🌟



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THE UPS AND DOWNS OF ALTERNATE PICKING, AND THE IMPORTANCE OF BEING CONSISTENT AND EFFICIENT

Bar 2 has you playing almost the same sequence, but with one of the notes deleted, resulting in a five-note pattern for which the alternate picking “flips,” or “reverses polarity,” when the sequence repeats (see picking option 1). Having strummed the last chord in bar 2 with a downstroke, you then, as alternate picking dictates, repeat the five-note sequence beginning with an upstroke. As the second cycle plays out, notice that each note is picked in the opposite direction than it was the first time through.

(P.M. throughout)

The musical score is written for guitar and bass. The guitar staff (top) has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff (bottom) has a key signature of one flat (Bb) and a 4/4 time signature. The guitar part consists of a single melodic line with fret numbers and fingerings. The bass part consists of a single melodic line with fret numbers and fingerings. The score is divided into two systems. The first system contains four measures, and the second system contains four measures. The final measure of the second system ends with a double bar line and a repeat sign.

Guitar Staff (Top):

Measure 1: 0-10-12-0 (1 3) | 0-10-12-0 (1 3) | 12-13-12-10 (3 4 3 1) | 0-10-12-13 (1 3 4)


Measure 2: 0-12-10-0 (3 1) | 10-8-0-8 (3 1 2) | 7-0-7-5 (1 3 1) | 0-5-3-1 (3 1 1)

Bass Staff (Bottom):

Measure 1: 0-0-0-0-0-0-0-0 | 1-0-0-0-0-0-0-0 | 1-0-0-0-0-0-0-0 | 0-12-10-0-10-8-0-8 (3 1 3 1 2)

Measure 2: 7-0-7-5 (1 3 1) | 0-5-3-1 (2 1 1) | 0-0-0-0-0-0-0-0 | 0-0-0-0-0-0-0-0

Another worthwhile way to perform **FIGURE 1** is to pick the last two eighth notes in bars 2 and 4 with consecutive upstrokes (see picking option 2) so that you begin each measure with

FIGURE 3 is a good example of a typical one-string, lateral Lamb of God-style riff. In LOG, we tend to play a lot of riffs linearly, often just on one string. Doing this is not always the easiest or most efficient way to play a riff, but it allows you to get more power in your picking and really stretch and compress the string, which, to me, produces a heavier sound. 



IN THE CHROMA-ZONE

USING THE CHROMATIC SCALE, AND HOW TO PLAY "CHINA," PART 1



I OFTEN LIKE TO utilize the chromatic scale both for song-writing and for working on soloing ideas. The chromatic scale is comprised of a series of notes half steps apart. For example, if one were to play every note available between a low E note and an E note one octave higher, the resulting chromatic scale would sound all 12 semitones that exist between the two notes: E F F# G G# A A# B C C# D D#. I find the chromatic scale appealing because it doesn't allude to any particular scale or key. As a result, there are a tremendous variety of ways it can be incorporated into riffs and melodies.

This month I'd like to focus on a tune called "China," from my CD, *Lucid Intervals and Moments of Clarity, Part 2*. The primary verse riff of the song utilizes the chromatic scale. While this is an instrumental, I wanted this composition to adhere to a standard "song form" in that there's an intro, followed by a verse, pre-chorus and chorus. After repeating the verse/pre-chorus/chorus cycle, it goes to a bridge, before wrapping up with a return to the verse and chorus.

As is often the case with my compositions, "China" mixes meters; it begins in 6/4 for the intro and verse riffs and, as the song progresses, incorporates different meters. **FIGURE 1a** illustrates the intro: Over a sustained low F# pedal tone, I play a rhythmically simple melody based on a series of note pairs that are *fifths* apart. The first note, F#, is followed by C#, which is a fifth, or five scale degrees, higher. The third note, A, is followed by E, which is a fifth higher. The same is true for the next two note pairs, B and F#, and C# and G#. Using a series of fifths in this way was something keyboardist Keith Emerson did quite often with Emerson, Lake and Palmer, and it's a sound I really like.

This is followed by two reverse arpeggios based on the F# Dorian mode (F# G# A B C# D# E), as the first six notes are thirds apart within the F# Dorian scale structure. In bar 5, I play

FIGURE 1a intro
N.C.(F#m)

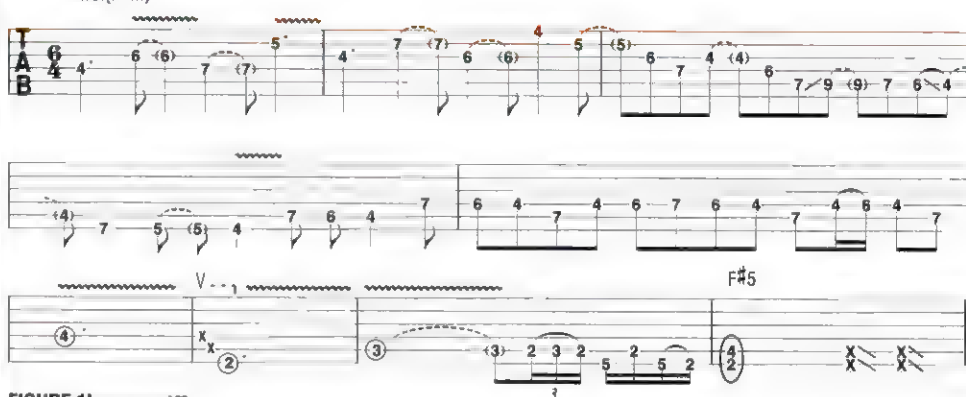


FIGURE 1b verse riff

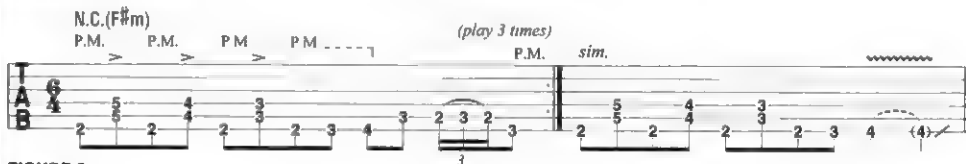
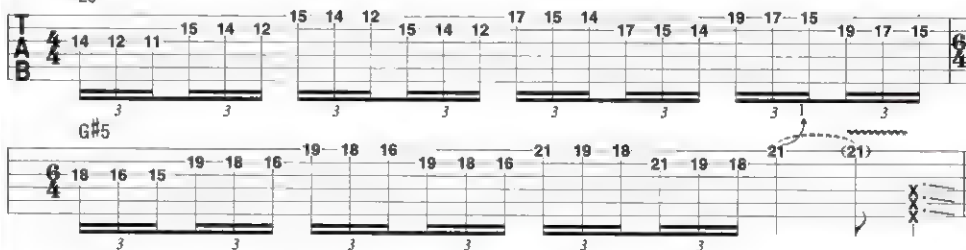


FIGURE 2
E5



a simple melody based on this scale, and, in bar 8, I utilize the F# blues scale (F# A B C C# E).

FIGURE 1b depicts the verse riff. Pedaling off a palm-muted low F# note, I play two-note power chords, fourths apart, on the A and D strings. These power chord descend chromatically, followed by single-note chromatic movement on the low E and A strings.

This riff is essentially played four times (as shown, I play it three times and then change it very slightly the fourth time). I wrap up the section

with a fast alternate-picked run, shown in **FIGURE 2**: I begin in 4/4 over an E5 chord, where I play a series of descending 16th-note triplets based on E Aeolian (E F# G A B C D). In the second bar of **FIGURE 2** I revert back to 6/4, and, over G#5, play the same riff transposed to G# Aeolian (G# A# B C# D# E F#). This is a very fast shred-type lick, so be sure to use alternate picking throughout, starting with a downstroke.

Next month I'll dissect the verse and pre-chorus melodies of "China." See you then. □

ON
DISC

GIMME A RIFF

"JUMP BLUES," PART 2

ON
DISC

IN LAST MONTH'S column, we looked at the rhythmic foundation of "jump blues," the high-energy dance music of the Forties that is the direct ancestor of rock and roll. This

time we'll learn how to adapt the short, punchy horn section patterns, or *riffs*, that are a trademark of jump arrangements to the guitar and see how they morphed into staples of rock rhythm.

A riff is a short (usually two-bar) rhythmic phrase that is repeated throughout the 12-bar progression, both to fill out the harmony and to provide an answering voice for the singer or soloist. Since standard guitar chord voicings are quite similar to the those used in horn-section arrangements, it's fairly easy for the electric guitar to step into the role of augmenting horn section riffs, a practice popularized by T-Bone Walker, the most influential electric guitarist of the jump era.

There is no specific formula for devising riffs, but listening to a few jump horn arrangements—recordings by T-Bone, Louis Jordan and early B.B. King, for example—will quickly attune your ear to the style. The effectiveness of a riff is based more on rhythm than harmony; it should feel good when you just clap it or sing it. Jump chord voicings invariably include notes like the sixth or ninth—triads are too "vanilla"—but you don't need an extensive chord vocabulary. Most riffs can be executed quite well with just two chord qualities: the sixth and the ninth.

FIGURE 1 shows standard I, IV, and V voicings applied to a representative riff in the typical jump blues key of Bb. Only the top four strings are needed.

FIGURES 2-8 present a variety of standard riffs that can be repeated over the 12-bar progression, switching to Eb9 and F9 at the appropriate times. Dig in hard with the pick to emulate the "snap" of a crisp horn-section attack, and keep your picking hand moving silently between attacks to maintain your connection to the groove. Add variety by moving the chords in half steps (**FIGURES 3** and **4**), displacing the riff to different beats within the bar to create alternate "holes" in the call-and-response pattern (**FIGURE 5**), or combining two two-bar riffs into a

All Figures: Fast Shuffle ♩ = 180

FIGURE 1

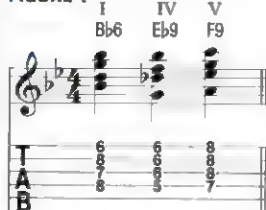


FIGURE 2



FIGURE 3

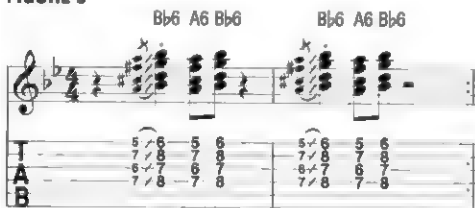


FIGURE 4

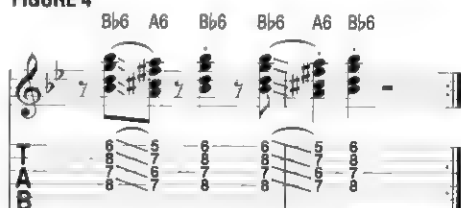


FIGURE 5

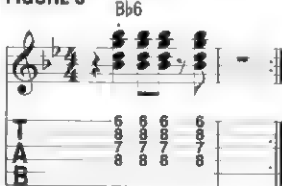


FIGURE 6

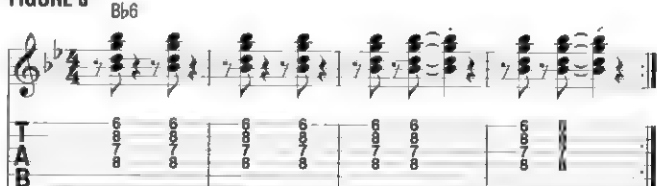


FIGURE 7



FIGURE 8



four-bar riff (**FIGURE 6**). **FIGURE 7** is a T-Bone-style diminished chord-based riff that is repeated intact throughout the whole progression. The dissonance is intentional.

FIGURE 8 is a punchy riff typical of T-Bone disciple Chuck Berry. (Move the same fingering up to 11th position,

KEITH WYATT teaches blues guitar at the Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.

over Eb, and 13th position, over F.)

These examples demonstrate the sort of guitar-based rhythmic vocabulary that evolved out of jump horn-section riffs during the Fifties. This, in turn, fueled the rise of rock and roll and remains a staple of rock band arranging right up to the present day. □

SINGLED OUT

LEARN HOW TO DEVELOP A SOLID ALTERNATE-PICKING TECHNIQUE WHILE GETTING THE MAXIMUM MELODIC MILEAGE OUT OF ONE STRING. **GUITAR WORLD** PRESENTS PART ONE OF A FOUR-PART SERIES ON ALTERNATE PICKING.

BY MARTIN GOULDING

This is the first of several lessons on alternate picking. Through the series you'll learn how to build a foundation for good, efficient technical habits that will improve the dexterity of both hands. We'll start by alternate picking on a single string, the high E, as this is the most effective way to master the mechanics of the technique, and it will enable you to focus on your pick-hand accuracy, timing and tone.

Recorded performances of all examples in this lesson are included on this month's CD-ROM. Each is played slow as well as fast. Each example should be thoroughly mastered at a slow tempo before attempting to play it any faster. Even advanced pickers will find it challenging to keep pace with the brisk tempos of the recordings and perform each example flawlessly. Through this graded-tempo approach, all elements of technique and tone production will be completely exposed, and by executing these examples perfectly, you'll build a secure foundation from which to increase your speed over time. All examples are in the key of A minor

and are based on the A Dorian mode (A B C D E F# G).

I recommend that you perform all technique exercises with unbroken repetition for five minutes; if your hands become fatigued, stop for a rest, and shake off any tension before you continue. Use a timer and a metronome and document your daily practice routines in a journal, as this will help you organize and record your progress and keep you motivated and focused on a goal.

In terms of speed development, stay on your initial "learn" speed for about a week, then move the metronome tempo up as far as possible while maintaining full feeling of control. This new tempo should be practiced for around two weeks and then moved up as far as possible to the limit of where you can still play the exercise cleanly and without feeling or sounding like you're straining. The faster the phrase, the more time should be dedicated to it. It's not unusual to play a phrase at a certain tempo for weeks or months. Realize that speed is the byproduct of high-level timing and coordination, which can only come through regular practice.

Most accomplished alternate pickers find that an efficient picking technique comes from the wrist and doesn't involve any tension or movement in the upper part of the forearm. If you flex your bicep you will see the forearm near the elbow joint rise. When picking, this is a sign of tension, which will slow you down—like hitting the gas and brakes at the same time—and can lead to serious medical conditions like tendonitis or tennis elbow. Try to keep your pick hand and arm as relaxed as possible, and keep the movements as small and economical as possible.

To make the notes "toneful" and accurate at all tempos, it's important that you move the pick by rotating your wrist and aiming to strike the string with only the very tip of the pick. If you angle the pick slightly downward so that it diagonally intersects the string at an angle, you will get more "slice" in your attack. Some players prefer this and find that it makes the technique a little easier. Too much "slicing," however, tends to obscure the note attack and make it sound uncertain. Experiment with different picking postures and angles of attack until you find one that feels and works best for you.

PRACTICE TIPS

TRANPOSE EACH of the 14 exercises presented in this lesson to the other five strings, as each string feels different and requires an adjustment in the wrist angle, which is something you'll need to master for upcoming lessons. The first three exercises are great as metal riffing warm-up drills on the low E string.

When playing each exercise, be sure to always mute the idle lower strings with the heel of your pick-hand palm to prevent those strings from ringing sympathetically and producing unwanted noise as you pick the higher strings. When playing any exercise on one of the lower strings, try using varying degrees of palm muting (or none at all) on the string you're picking to create a variety of tones and note durations. Also try to vary your touch, picking fairly hard as well as very lightly so you can appreciate the full range of volume levels and tones that various dynamic levels offer. Doing so will give you the experience and capability to choose what tone or range of tones you prefer for any given phrase you wish to play.

When playing each exercise, be sure to tap your foot on each metronome click. This will help build your coordination and improve your sense of rhythm and make you play more "in the pocket."

TONE PRODUCTION

A **GOOD ROCK** amplifier setting—with the gain nearly full on and the EQ set fairly flat with a slight treble boost—should give you an appropriate tone for metal-style alternate picking with a "machine-gun" attack. Your pickup selection and choice of pick will affect your tone as well. You'd be surprised at how much a pick's size, shape, material and thickness can affect both your tone and technique. Experiment with different kinds of picks and decide what feels and sounds best to you. In any case, discard and replace your pick when it gets worn down, as a worn pick will only create undue friction, slow you down and produce a scratchy sound.

For world-class inspiration, check out the relaxed and toneful picking styles of such rock/metal masters as Yngwie Malmsteen, Steve Vai, Paul Gilbert and John Petrucci.

FIGURE 1: WARM-UP EXERCISE

HERE'S OUR FIRST warm-up exercise, and this is a very important starting point. Notice that because we're playing eighth-note triplets (three evenly spaced notes per beat), the first note on beat one of bar 1 is picked with a downstroke and the first note on beat two is picked with an upstroke. This pick-stroke "polarity reversal" needs to become second nature before continuing with the routine. Aim to hit the accented notes on each downbeat slightly harder, and swing the wrist

FIGURE 1 warm-up exercise

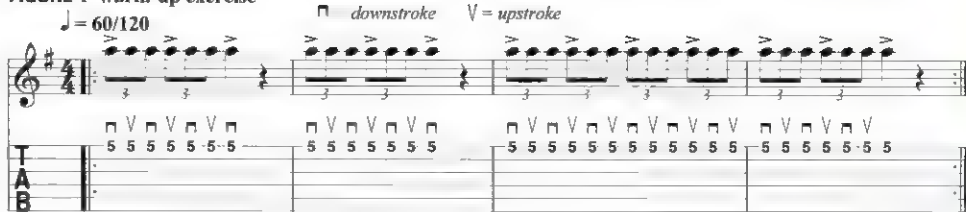


FIGURE 2 16th-note exercise



FIGURE 3 modal and major scale fingerings

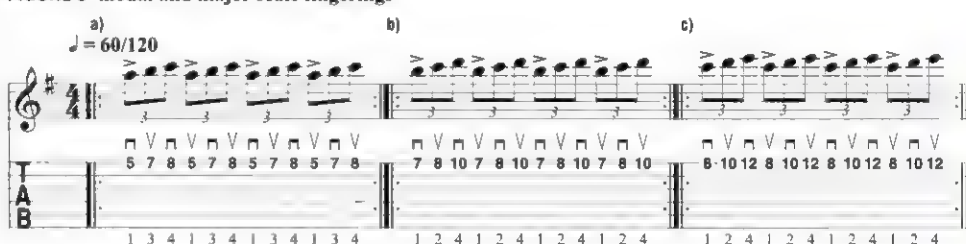
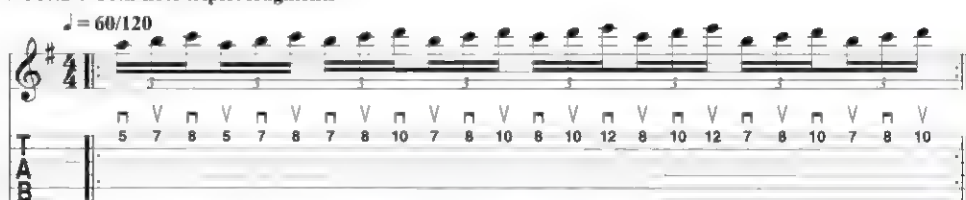


FIGURE 4 16th-note triplet fragments



freely, picking on the slightly forward angled tip of the pick. The motion should be completely relaxed, with no feeling of tightness or restriction.

FIGURE 2: 16TH-NOTE EXERCISE

THIS IS A 16TH-note variation on the previous exercise. Notice that because we're now playing an even number of notes per beat—four instead of three—each downbeat neatly coincides with a downstroke. At slow speeds, the motion of the pick swinging over the string will be wider than the smaller, more refined motion at higher speeds. Over-exaggeration of the picking "arc" is good to emphasize and feel the isolation of the wrist. Remember, you shouldn't feel any tension in the forearm. Observe your hand in a mirror as you practice and watch the elbow to check for any rising muscle groups that may indicate tension.

FIGURES 3a-c: MODAL AND MAJOR SCALE FINGERINGS

THIS TRIO OF exercises introduces three

different fret-hand fingering shapes and quick position shifts. **FIGURE 3a** employs the fingering 1-3-4, **FIGURE 3b** uses 1-2-4, and **FIGURE 3c** applies 1-2-4 to a wider shape of two consecutive whole tones. Try to memorize these general scale rules as they target the strongest combinations and are the standard for most of the highly proficient players. Remember also that the pick direction is accented on the beat and is internalized by tapping the foot with it.

FIGURE 4: 16TH-NOTE-TRIPLET FRAGMENTS

IN THIS FIGURE, our three fingering combinations are applied to a repetition fragment. Practice this continuously for five minutes, taking breaks whenever you feel a buildup of tension or fatigue. We're now playing 16th-note triplets—six notes per beat—so tapping your foot on every downbeat should coincide with a downstroke. To help keep things sounding tight

and clean, mute the B string with the fleshy tip of the fret-hand index finger. The remaining strings should be muted by the heel of the picking hand. This will also serve as an anchor of stability from which the wrist can freely move back and forth in an even arc over the string.

FIGURE 5: FULL EXERCISE

NOW WE HAVE a full-blown melodic exercise that traverses the A Dorian mode, starting from the root note A and ascending and descending the scale to the upper reaches of the string. Once the individual elements of this exercise have been broken down and memorized, time the repetition for five minutes. Again, check for signs of tension and try to remain as relaxed and in-control as possible. Also try to prevent your jaw and facial muscles from flexing sympathetically to the exercise and try to keep your breathing normal. (I see this all the time in with my students.)

FIGURE 6: PATTERN LICK

THIS IS A SHORT, sweet lick made from the pattern we've been working on. Repetition exercises help improve our timing, tone, accuracy and stamina, but not necessarily our musicality and understanding of melodic context. Listening to players that use this technique is essential in order to learn how best to apply it in real-life musical situations. Keep in mind, too, that the exercises can be shortened into smaller, more localized bursts and include an "exit," or finishing phrase, which is often a bend with some soulful vibrato. This example is a quick burn up the neck from the fifth degree of A Dorian (E) up to a finishing half-step bend from the ninth (B) up to the minor third (C).

FIGURE 7: VINNIE MOORE PATTERN

THIS EXERCISE incorporates backward motion and is in the neoclassical style of guitarist and alternate-picking master Vinnie Moore. At first you may find it a little more difficult than the forward-motion patterns, as it leads with the weaker and less-coordinated pinkie. Practice at the "learn" tempo until you're comfortable with the timing and accuracy. Then increase your speed.

FIGURE 8: VINNIE MOORE RUN

THIS IS A VINNIE MOORE-style single-string run that begins on the minor third of A Dorian (C) and ascends the neck up to a half-step bend from the sixth (F#) to the flatted seventh (G), which are two key color tones in this scale. Needless to say, all these ideas can be viewed from any mode in the parent key of G. So these could also function as E Aeolian runs, or C Lydian

FIGURE 5 full exercise

$\text{♩} = 60/120$

FIGURE 6 pattern lick

$\text{♩} = 60/120$

FIGURE 7 Vinnie Moore pattern

$\text{♩} = 60/120$

FIGURE 8 Vinnie Moore run

$\text{♩} = 60/120$

FIGURE 9 Malmsteen/Vai/Gilbert lick

$\text{♩} = 60/120$

or D Mixolydian. The phrase or finish note may need to be adjusted so that you land on a strong note relative to whatever tonal center you're using, but the ideas can and should be adapted to a variety of positions, modes and keys.

FIGURE 9: MALMSTEEN/VAI/ GILBERT LICK

THIS IS A classically influenced repetition fragment that is widely used by players such as Yngwie Malmsteen, Steve Vai (legato version during intro to "Shy Boy") and Paul Gilbert. I would advise you to keep the index finger planted on the string for each position as the other fingers move up and down and get out of each others' way. Accent the beat, supported by tapping your foot, and stare at the light on the metronome as you play.

FIGURE 10: YNGWIE-STYLE NEOCLASSICAL LICK

HERE WE HAVE a classically influenced A Dorian run up the fretboard, beginning in 12th position on the flatted seventh, G (15th fret), and concluding with a half-step bend from the ninth to the minor third at the 19th fret, which is then adorned with some hearty, violin-esque vibrato. Extending the range of scale positions by continuing up a single string in this fashion is a very common element in Yngwie's playing and neoclassical metal guitar in general. It will help your practice if you slice up the patterns by playing short burst-runs like this from each consecutive starting scale tone and finishing with a bend and wide rock vibrato. This is a great way to expand your vocabulary, and it serves as a vehicle to move horizontally through the shapes.

FIGURE 11: BACH-INFLUENCED LICK

THIS IS A repetition fragment inspired by Johann Sebastian Bach, and it is typical of Malmsteen's playing. This exercise is great for developing technical independence between both hands and among the fretting fingers, and for building accuracy and strength. Memorize and drill on the pattern at the "learn" tempo for a week or so before increasing speed.

FIGURE 12: YNGWIE'S "LEAPFROG" LICK

HERE WE HAVE an Yngwie Malmsteen-style lick that "leapfrogs" over the shapes in A Dorian, from 12th position down to fifth position, finishing with a half-step bend and some decorative vibrato. Again, once you learn the pattern, try to experiment with as many variations that you can think of, and try doing the same thing on different strings. Also try to apply this idea to other scales, such as A harmonic minor (A B C D E F G#).

FIGURE 13: SEQUENCE-OF-FOUR RUN

THIS IS A RUN up the fretboard based on a four-note sequence, starting

FIGURE 10 Yngwie-style neo-classical lick

$\text{♩} = 60/120$
8va

15 12 14 15 14 12 17 14 15 17 15 14 19 15 17 19 17 15 20 17 19 20 19 17 19

3(+2)

FIGURE 11 Bach-influenced lick

$\text{♩} = 60/120$

5 8 7 8 5 8 7 8 7 10 8 10 7 10 7 10 8 12 10 12 8 12 10 12 7 10 8 10 7 10 7 10

FIGURE 12 Yngwie "leapfrog" lick

$\text{♩} = 60/120$

12 15 14 15 8 12 10 12 10 14 12 14 7 10 8 10 8 12 10 12 5 8 7 8 7

3(+2)

FIGURE 13 sequence-of-four run

$\text{♩} = 60/120$
8va

8 5 7 8 10 7 8 10 12 8 10 12 14 10 12 14 15 12 14 15 17 14 15 17 19 15 17 19 20 17 19 20 19

3(+2)

FIGURE 14 backwards descending lick

$\text{♩} = 60/120$
8va

20 19 17 15 19 17 15 14 17 15 14 12 15 14 12 10 14 12 10 8 12 10 8 7 10 8 7 5 8 7 5 3 5

from the minor third (C) and ascending an octave. The exercise includes lots of shifts (not legato slides; remember we are using strict alternate picking), all of which are performed with the pinkie. The natural accent on the beat will help reinforce the destination note of the shift and help lock-in the run rhythmically as you move through the positions.

FIGURE 14: BACKWARD-DESCENDING LICK

OUR FINAL EXAMPLE for this first lesson is a backward-descending sequence-of-four single-string lick that, like the previous example, shifts positions, this time with the index finger. Concentrate on a solid accent with the metronome click, reinforced with the tapping foot. □

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Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order.

"Cinnamon Girl" - Neil Young



"Crazy On You" - Heart



FBM-1



AC-3

"Chelsea Smile" - Bring Me The Horizon



NS-2

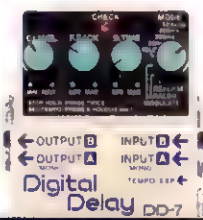


GE-7



ML-2

"If Today Was Your Last Day" - Nickelback



DD-7



CE-5



DS-1



AC-3

"Broken, Beat & Scarred" - Metallica



NS-2



GE-7



MD-2

Tone created by Paul Hanson. BOSS Product Specialist and author of 3rd issue of book "35000 Guitar" from Alfred Publishing.



Words and Music by **Oliver Sykes, Curtis Ward, Lee Malia, Matt Kean and Matt Nicholls** * *Transcribed by* **Jeff Perrin**

Bass tuning (low to high, B \flat F B \flat E \flat).

All music sounds in the key of B \flat minor, two whole steps lower than written.



Fast $\mu = 200$

N.C.(D5)

Gtr. 1 (elec. w/dist.)

Rhy. Fig. 1

got a secret it's on the tip of my tongue it's on the back of my lungs and

I'm gonna keep it I know something you don't know

F5 Ab5
end Rhy. Fig. 1

B (0:09, 4:10)

w/half-time feel

D5

Gtrs. 1 and 2 (elec. w/dist.)

P.M

Bass

2nd time, skip ahead to [K] Chorus

2.

17 P.M. P.M.

C Verses (0:29, 1:38)
(end half-time feel)

1. It sits in silence eats away at me
Pulling teeth wolves at my door
2. I may look happy but honestly dear
I see the vultures they watch me bleed

N.C.(E \flat) (D5) (E \flat) (D5)

20 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Play one octave (12 frets) lower on 2nd Verse.

2nd time on 2nd Verse, skip ahead to [G] 1st Bridge

It feeds like cancer This guilt could fill a fucking sea
Now falling and falling is all I know
the only way I'll really smile all is if you cut me ear to ear
They lick their lips as the shame spills out of me Re -

(E \flat) (D5) (E \flat)

24 P.M. P.M. P.M. P.M.

D Pre-chorus (0:48)

This disease is getting worse

Dsus2

B \flat 5

Gtr. 3 (elec. w. dist.)

28

Gtrs 1 and 2

Bass

I count my blessings now I'll count this curse

32 G5 A5

E (0 58) The only thing I really know I can't sleep at night

N.C.(Bb5) (G5) (D5) (Bb5)

Gtrs. 1 and 2

36

Bass

Bass Fig. 1

end Bass Fig. 1

Well I'm buried and breathing in regret Yeah

(G5) (D5) Gtr. 1 (Bb5)

40

Gtr. 2

The only thing I really know well I can't sleep at night

(G5) (D5) (Bb5)

Gtrs. 1 and 2

44

Bass plays Bass Fig. 1 simile (see bar 36)

Well I'm buried and breathing w/half-time feel in regret

(G5) (A5) (D5)

Gtrs. 1 and 2

48

Bass

51

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

F Chorus (1:19)

(end half-time feel)

I've got a secret It's on the tip of my tongue it's on the back of my lungs and

(D5)

Gtrs. 1 and 2 play Rhy. Fig. 1 twice (see bar 1)

Bass

Bass Fig. 2

54

I'm gonna keep it I know something you don't know

2nd time, go back to C 2nd Verse

F5 Ab5

end Bass Fig. 2

58

G 1st Bridge (1:57)

Slower ♩ = 120 (w/half-time feel)

pent	repent	the end is	nigh	Re -			
pent	repent	we're all	gonna die	Re -			
pent	repent	these secrets	will kill us	so	get on	your knees	and pray for...
E♭5 D5	N.C.	E♭5 D5			E♭5 D5	N.C.	E♭5 D5

Rhy. Fig. 2

62

*Apply heavy P.M. when recalled as Rhy. Fig. 2 in bar 67.

pent	repent	the end is	nigh	Re -	
pent	repent	we're all	gonna die	Re -	
pent	repent	these secrets	will kill us	so	
get on	your	knees	and pray for	forgiveness	
E♭5 D5	N.C.	E♭5 D5			

Gtr. 1 plays Rhy. Fig. 2 four times (see bar 62)

67

Bbsus2

Gtr. 1

*w/bar

rit

(play 4 times)

**

**Simulate "tape slow-down" production effect w/whammy bar dive bomb or gradual chord slide

**

**Simulate "tape slow-down" production effect w/gradual note slide

**

"CHELSEA SMILE"

H 2nd Bridge (2:34)

♩ = 100 (original tempo at half-time)

We all carry these things

inside that no one else can see

They hold us down like anchors

they drown us out at

Gtr. 3 (elec. w/dist.) **Bbsus2** **C** **Dm**

70

Gtrs. 1 and 2

Bass

*repeat previous beat

(repeat previous bar)

Bbsus2 **C5** **Gsus2**

74

sea I look up to the sky there may be nothing there to see but if I don't believe in Him why would He believe in

I (2:54)

me

why would He believe in me

why would He believe in

D5 **Dsus2** **Dm** **Csus4** **C**

78

For exclusive tips on how to sound like this song, visit www.BossUS.com tone



As heard on **DREAMBOAT ANNIE** (CAPITOL)

*Words and Music by Ann Wilson, Nancy Wilson and Roger Fisher * Transcribed by Andy Aledort*



*Bass plays E root

N.C.
let ring where appropriate
*Gtr. 1 (acous.)



Moderately ♩ = 126

freely

Slower ♩ = 72

"CRAZY ON YOU"

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wanna cry With bombs and the devil you know kids keep comin' No

34 E7 Am C

way to breathe easy no time to be young

37 Dm E7

(1:13) Am D/E But I

39 Gtr. 2 Gtr. 1 Bass

Gtr. 3 plays Fill 1

end Rhy. Fig. 2

end Bass Fig. 1

D Pre-chorus (1:20, 2:03)

tell myself that I'm-a you're doin' alright fine There's nothing left to do tonight you don't need no one that I'm-a you're doin' alright fine and my love to the pleasure's mine

43 Dm Em9 C F Dm

Rhy. Fig. 3

Bass Fig. 2

Fill 1 (1:14, 1:18, 1:57, 2:01)
let ring

Gtr. 3 (clean elec.)

TAB

"CRAZY ON YOU"

E 1st-3rd Choruses (1:28, 2:10, 2:52)

but go crazy on you Crazy Crazy on on you you
Let me go crazy on on you you

E7 Am Riff A F G Am F

46 16 16 16 (16) 0 2 0 3 2 0 1 (1) 3 0 2 0 3 2 0 1

end Rhy. Fig. 3 Gtr. 1 plays Rhy. Fig. 1 (see bar 24)

end Bass Fig. 2 Bass Fig. 3

7 4 (4) 6 0 2 0 3 2 0 1 (1) 3 0 2 0 3 2 0 1

(1.-3.) Let me go crazy crazy on you ho 2. My 3. I

G Am G F G

50 1 3 0 2 0 3 2 0 3 (3) 2 0 3 2 0 1 (1) 2 0 3 2 3

end Riff A

end Bass Fig. 3

1 3 0 2 0 3 2 0 3 (3) 2 0 3 2 0 1 (1) 2 0 3 2 3

F 2nd and 3rd Verses (1:40, 3:05)

love is the ev'ning breeze touching your skin the gentle sweet singing of leaves in the wind The
was a willow last night in a dream I bent down over a clear running stream I

Am C
Gtr. 1 plays Rhy. Fig. 2 (see bar 31)
Rhy. Fig. 4

54 8 10 7 8 7 10 7 8 10 9 9 9

Bass plays Bass Fig. 1 (see bar 31)

whisper that calls that after you in the night and kisses your ear in the early
Sang you the song that I heard up above and and you kept me alive with your

58 8 5 5 8 7 10 8 6 7 7

2nd time, skip ahead to
1 4th Chorus

1st time, go back to
D Pre-chorus

sweet light love And
E7 Am D/E

61 10 9 12 13 14 15 (14) 12 13 14 15 (14) 15

end Rhy. Fig. 4

Gtr. 3 plays Fill 1 (see previous page)

Gtr. 3 plays Fill 1

"CRAZY ON YOU"

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G (2:21)

H 1st Bridge (2:24)

66 **G** **Am**

Wild (Ooh) man's world is cryin' in pain

69 **F#m** **D**

What-cha gonna do when ev'rybody's insane So afraid of war now so a -

70 **C#m** **D** **C#m**

73 **D** **C#m** **Bm7**

frald (Ooh) of you What you gonna do (Ooh)

76 **A** let ring

end Riff B

The guitar score is written for a standard six-string guitar. It includes a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into two main sections: a verse (labeled 'G' with a duration of 2:21) and a bridge (labeled 'H' with a duration of 2:24). The verse starts at measure 66 and ends at measure 75. The bridge starts at measure 76 and ends at measure 84. The score includes various guitar techniques such as bends, vibrato, and specific fretting patterns. Chords are indicated by letters (G, Am, F#m, D, C#m, Bm7, A) and measure numbers (66, 69, 70, 73, 76). The lyrics are written below the guitar staves, with some words in parentheses indicating background vocals or specific vocalizations. The score is written in a standard musical notation with a treble clef and a key signature of one sharp (F#).

(2:45)

Ah
E F#m11/E E Aadd2/E

79 Gtr 1

Bass

go back to [E] 3rd Chorus
Crazy

82 E7(no3)

Bass

I 4th Chorus (3:20)
Crazy

83 Gtr. 1 plays Rhy. Fig. 1 (1st 6 bars only)

Bass

Crazy on you Let me go crazy crazy on you ho

85 Am F G Am G F

Bass

Crazy (3:32) on you Crazy on you

89 Gtr. 3

Bass

Gtr 1

Bass

Fill 2 (3:43)

Gtr. 2

Bass

The Pedals That Make The Tone

35

J Guitar Solo (3:45)

[illegible]**K 2nd Bridge (3:59)**

105 Gtr. 2

The musical score consists of three staves. The top staff is for guitar 2 (Gtr. 2), the middle for guitar 3 (Gtr. 3), and the bottom for bass. The key signature has one sharp (F#), and the time signature is 4/4. The guitar 2 part features a melody with a first ending bracketed and marked with a '1'. The guitar 3 part has a more complex texture with many double notes and a first ending. The bass part provides a rhythmic foundation with a mix of eighth and quarter notes, including a first ending. Dynamics include *mf* (mezzo-forte) and *f* (forte). The score is divided into two systems by a double bar line.

mf

Gtr. 3

mf

Bass

109 C#m

D

C#m

Bm7

111

114 Gtr. 4

Gtr. 2

Gtr. 3

Bass

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

"CRAZY ON YOU"

(4.20)

Ah
E F#m11/E E Aadd2/E

116 Gtr. 1

Bass

L 5th Chorus (4.26)

Crazy on you Crazy
Am F G

119 E7 (no3)

Gtr. 1 plays Rhy. Fig. 1 (first five bars only) (see bar 24)

Bass

on you Let me go crazy on you
Am F G Am G

122

Bass

ho
G F G Am

125 Gtr. 2

Gtr. 1

Bass

For exclusive tips on how to sound like this song, visit www.BossUS.com tone



Bass is in standard tuning.



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"CINNAMON GIRL"

rest of my life shows for with a cinnamon girl
waits between shows for his cinnamon girl

A

G/B F5 G5 D5 C D C G C Am(add4)

Gtr. 1 substitutes Rhy. Fill 1 second time (see previous page)

end Rhy. Fig. 2

8

dreamer of pictures I run in the night You see us together
D5 Am7(add4) Cadd9

Gtr. 1 repeats Rhy. Fig. 2 (see bar 5)

Gtr. 2

11

Bass repeats Bass Fig. 2 (see bar 5)

(1st time) go back to [A] Intro

chasing the moonlight my cinnamon girl
G/B F5 G5 D5 C D C G C Am(add4)

Gtr. 1 substitutes Rhy. Fill 1 (see previous page)

14

[C] (1:32)

C D C G/B F5 G5 C D C G/B F5

Gtr. 1 plays Rhy. Fig. 1 simile (see bar 1)

17

Bass plays Bass Fig. 1 twice (see bar 1)

[D] Bridge (1:51)

Pa send me money now I'm gonna make it somehow I need another chance You
C Gm7

Gtr. 1

21

Gtr. 2

24

Bass

27

"CINNAMON GIRL"

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see your baby loves to dance yeah yeah yeah

25 A let ring

E Guitar Solo (2:07)

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

Hoo

D5 Gtr. 1 plays Rhy. Fig. 2 twice simile (see bar 5)
Gtr. 2

28 let ring

Bass plays Bass Fig. 2 twice (see bar 5)

32 F5 G5 D5 C D C G C Am(add4) D5 Am7(add4)

36 Cadd9 G/B F5 G5 D5 C D C G C Am(add4)

F Outro (2:35)

Freely (2:42)

C D (D5)

40 Gtr. 1

Gtr. 2

Bass

44 Gtr. 2

let ring

N.H. N.H. N.H.

pitches: A F# A F# D

The Pedals That Make The Tone

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"IF TODAY WAS YOUR LAST DAY" NICKELBACK

As heard on **DARK HORSE** (ROADRUNNER)

Words and Music by **Chad Kroeger** * Transcribed by **Jeff Perrin**

Guitars are tuned down one half step (low to high, **E^b A^b D^b G^b B^b E^b**).

5-string Bass is tuned down one half step (low to high): **B^b E^b A^b D^b G^b**.

All music sounds in the key of **E^b**, one half step lower than written.

F#7sus4



C#m7



E5



Bsus4



Asus2



E5



F#5



B5



A5



E5



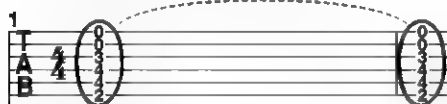
Bsus2



A Intro (0:00) Freely

F#7sus4

Gtr. 2 (elec. w/dist., chorus and delay)



Gtr. 3 (elec. w/dist.)



5-string Bass



B Verses (0:05, 1:09)

Moderately $\text{♩} = 90$

1. My best
2. Against

friend gave
the grain

C#m7

Gtr. 4 plays Fill 1 eleven times on 2nd Verse (see below)

Gtr. 1 (acous., doubled)

Rhy. Fig. 1



* Gtrs. 2 (w/dist., rotary splkr. effect and delay) and 3 (w/light dist. and reverb)
Rhy. Fig. 1a



* composite arrangement



me the best
should be a way
advice
of life

He said each day's a gift and not a given
What's worth the prize is always worth the

E5

Bsus4

Gtr. 5 plays Fill 2 two and one half times on 2nd Verse (see below)



(repeat previous bar) end Rhy. Fig. 1



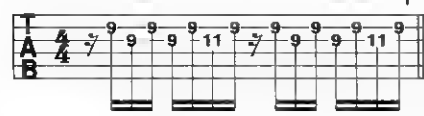
end Rhy. Fig. 1a



Fill 1 (1:09)

Gtr. 4

P.M.



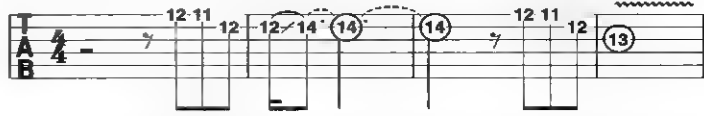
Fill 2 (1:12)

Gtr. 5 (elec. w/dist. and reverb)

E5

Bsus4

C#m7



"IF TODAY WAS YOUR LAST DAY"

right Leave no stone unturned leave your fears behind
fight Every second counts 'cause there's no second try

and try to take the path less traveled
so live like you're never living

C#m7

E5

Bsus4

Gtr. 1 repeats Rhy. Fig. 1 (see bar 3)

Gtrs. 2 and 3 play Rhy. Fig. 1a (see bar 3)

Bass

7 Bass Fig. 1

end Bass Fig. 1



by twice That first step you take is the longest stride (what if what if) If today was your last day
Don't take the free ride in your own life (what if what if)

C#m7

E5

Bsus4



Gtrs. 2 and 3

Bass

Gtr. 3



C Chorus (0:37, 1:41)

tomorrow was too late E5 could you say goodbye to yesterday

Asus2

Gtr. 4 (elec. w/light dist.)

Riff A

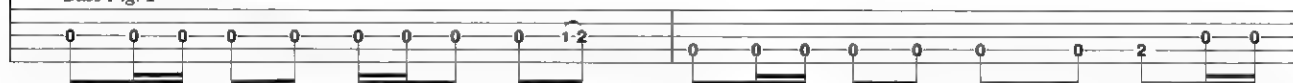


Gtrs. 1, 2 and 3*

*Gtrs. 2 and 3 w/dist.

Bass

Bass Fig. 2



(Would you would you) Would you live each moment like your last

2nd time, skip ahead to E

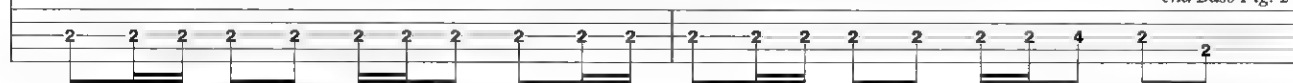
Bsus4

let ring

end Riff A



end Bass Fig. 2



"IF TODAY WAS YOUR LAST DAY"

The Pedals That
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leave old pictures in the past

donate every dime you have

(would you

would you) If today was your last day

Asus2

E5

Bsus4

F#7sus4

Gtr. 4 plays first three bars of Riff A (see bar 15)

Gtrs. 1, 2 and 3

19

Bass

go back to [B] 2nd Verse

D Interlude (0:59)

C#m7

E5

(What if

what if)

If today was your last day

Gtr. 1 plays Rhy. Fig. 1 (see bar 3)

Gtrs. 2 and 3 play Rhy. Fig. 1a (see bar 3)

23

Bass

Bass plays Bass Fig. 1 simile (see bar 7)

E (1:52)

leave old pictures in the past
swear reminisce up and down to God old memories above

donate every dime you have
would you forget your enemies fall in love
that you'll finally

Asus2
Gtr. 4 plays Riff A twice, then first 3 bars (see bar 15)

Gtrs. 1, 2 and 3

27

Bass

Bass plays Bass Fig. 2 three times (see bar 15)

(would you
(would you
(finally

fall

would you
could you
in love)

1., 2.

And would you call old friends you never see
And would you find that one you're dreaming of

Bsus4

29

3. If today was your last day

If today was your last day

F#7sus4

F#5

Gtrs. 1, 2 and 3

Gtrs. 2 and 3

31

Bass

F Bridge (2:29)

would you make your mark
to shoot for the stars

on mending a broken
regardless of who you heart are

You know it's never too late
So do whatever it takes

E5

Bsus4

F#7sus4

Gtrs. 1, 2 and 3

Rhy. Fig. 2

end Rhy. Fig. 2

34

Bass

"IF TODAY WAS YOUR LAST DAY"

'cause you can't rewind a moment in this life Let nothing stand in your way

E5 Bsus4 F#7sus4

Gtrs. 1, 2 and 3 play Rhy. Fig. 2 twice (see bar 34)

38 Bass

'cause the hands of time are never on your side If today was your last day

E5 Bsus4 F#7sus4

42

G Breakdown (3:12)

tomorrow was too late could you say goodbye to yesterday Would you live each moment like your last

Asus2 E5 Bsus4

Gtrs. 1, 2 and 3

Gtrs. 1 and 3

Gtrs. 3 (w/dist. and volume swell) and 4 (w/dist. and tremolo effect*)

46

Bass

*tremolo set to 16th notes

leave old pictures in the past donate every dime you have (would you would you) And would you call old friends you never see

A5 E5 B5 Bsus2

Gtrs. 3 and 4

Gtr. 2

50

H Outro Chorus (3:33)

Swear reminisce up and down old memories above Would that you forget finally your enemies in love

Asus2 E5

Gtr. 4 plays Riff A twice (see bar 15)

Gtrs. 1, 2 and 3

54

Bass

(would you could you) And would you find that one you're dreaming of (would you would you) would you if today was your last day

Bsus4 Bsus4 F#7sus4

56

The Pedals That Make The Tone

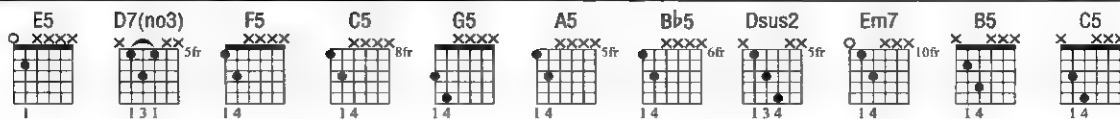
For exclusive tips on how to sound like this song, visit www.BossUS.com tone



"BROKEN, BEAT & SCARRED" METALLICA

As heard on **DEATH MAGNETIC** (WARNER BROS.)

Words by James Hetfield * Music by Metallica * Transcribed by Andy Aledort



A Intro (0:00)

Moderately ♩ = 118

N.C.

E5

Rhy. Fig. 1

Gtrs. 1 and 2 (elec. w/dist.)

P.M.

5-string Bass

Bass Fig. 1

*Slide 2nd time only

Gtr. 2 plays Rhy. Fig. 1 twice (see bar 1)

Gtr. 1

Rhy. Fig. 2

P.M.

(repeat previous bar)

Bass plays Bass Fig. 1 twice (see bar 1)

Gtrs. 1 and 2 play Rhy. Fig. 2 six times (see bar 3)

Gtr. 3 (elec. w/dist.)

*Gtr. 4 (elec. w/dist.)

Bass

*Gtr. 3

*Gtr. 4 plays higher notes, Gtr. 3 plays lower notes

Gtr. 4

G5

A5

Bb5

A5

Gtr. 3

Gtrs. 1 and 2

P.M.

Bass

"BROKEN, BEAT & SCARRED"

B (0:39, 2:23)
hard (2nd time)
E5

1., 2., 3., 5.

D7(no3)
Gtrs. 1 and 2

F5

12 *let ring*

P.M. P.M. P.M.

Bass

Substitute Bass Fill 1 second time (see below)

4, 6

16

P.M. P.M. P.M. (E5) P.M. 1/4 P.M.

Substitute Bass Fill 2 second and fourth times (see below)

1., 2., 3., 5. 4., 6.

19

P.M. 1/4 1/4 P.M. P.M. 1/4 1/4 P.M.

C Verses (1:16, 2:43)

- | | | | | | | |
|-----------|-----|-------|-------------|---------------------|---|------|
| (1.) rise | you | fall | you're down | then yourise again | What don't kill ya make you more strong | You |
| rise | you | fall | you're down | then yourise again | What don't kill ya make you more strong | |
| (2.) dawn | the | death | the fight | to the final breath | What don't kill ya make you more strong | The |
| dawn | the | death | the fight | to the final breath | What don't kill ya make you more strong | The |
| E5 | | | | (G5) | E5 | (G5) |

21

P.M. P.M. P.M. P.M. (repeat prev. two bars) 2

Bass Fill 1 (0:43, *2:27)

(E5)

(play 3 times)

* play first bar only at 2:27

Bass Fill 2 (0:57, 2:32)

(E5)

"BROKEN, BEAT & SCARRED"

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D (1 33, 3 00)

(1.) Rise fall down rise again What don't kill ya make you more strong
(2.) dawn death fight final breath What don't kill ya make you more strong
E5 C5 G5 A5 G5 E5 G5

G5

25

Gtrs. 1 and 2
Rhy. Fig. 3

Bass Fig. 2

end Rhy. Fig. 3

end Bass Fig. 2

Rise Dawn E5 fall death C5 down fight G5 rise final A5 again breath G5 E5 What don't kill ya make you more strong Through They (G5)

Gtrs. 1 and 2 repeat Rhy. Fig. 3 (see bar 25)

29

Gtr. 3

Bass repeats Bass Fig. 2 (see bar 25)

black scratch G5 days me through they black scrape A5 nights me Bb5 through they A5 pitch cut F5 black and

33

Gtrs. 1 and 2 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

insides rape me E5

Disus2 let ring

36

let ring

E Chorus (2:00, 3 27, 5:20)

(1., 3., 5.) Breaking your teeth on the hard life
(2., 4., 6.) Cutting your feet on the hard earth
(7.) Bleeding your soul blood in a hard luck
(8.) Spilling your blood in the hot sun's
Em7 (E5) G5

39

P.M. P.M.

* Substitute note in parenthesis each 2nd time (and 3rd and 4th time on 3rd Chorus).

"BROKEN, BEAT & SCARRED"

Show
B5 (E5)

your

scars

C5 (E5)

(play 4 times on 3rd Chorus)

Gtrs. 1 and 2 substitute Rhy. Fill 1 second time on 3rd Chorus (see below)

41 P.M. -----

(play 4 times on 3rd Chorus)

Breaking your life broken beat and scarred

3rd time, skip ahead to [3]

but

we

1st time, go back to [B]

die

43

let ring ----- P.M. ----- P.M. ----- P.M. -----

[F] (3:49)

Double Time ♩ = 236

hard

N.C. (E5)

Rhy. Fig. 4

P.M. -----

47

Gtr. 1 P.M. ----- Gtr. 2 P.M. -----

Gtrs. 1 and 2 play Rhy. Fig. 4 twice (see bar 47)

Bass

51 Bass Fig. 3

Gtrs. 1 and 2

(E5)

Gtrs. 1 and 2

Rhy. Fig. 5

F5

F5

(play 3 times)
end Rhy. Fig. 5

55

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

Bass Fig. 4 (play 3 times) end Bass Fig. 4

Rhy. Fill 1 (5:33)
Gtrs. 1 and 2

C5

(E5)

C5

(E5)

TAB

P.M. -----

The Pedals That Make The Tone

1998

(E5)

Gtrs. 1 and 2 play Rhy. Fig. 4 (see bar 47)

Gtr. 3

60

10 8 7 10 8 7 10 8 7 10 8 7 10 8 7 10 8 7 12 10 8 12 10 8

3 3 3 3 3 3 3 3

Bass plays Bass Fig. 3 (see bar 51)

Gtrs. 1 and 2 play Rhy. Fig. 5 (see bar 55)

F5

64


14-12 10 14-12-10 14-12 10 15-14-12 15-14-12 15-14-12 17 15 14-0-0 0 15 14 12 0 0 0 14 12 10-0 0 0 11 10 8 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bass plays Bass Fig. 4 (see bar 55)

(E5)

Gtrs. 1 and 2 play Rhy. Fig. 4 (see bar 47)

68 
Bass plays Bass Fig. 3 (see bar 51)

Bass plays Bass Fig 3 (see bar 51)

Gtrs. 1 and 2 play Rhy. Fig. 5 (see bar 55)

F5

72 14 12 12 14 12 12 14 12 14 12 13 12 14 12 14 14 12 12 14 12 12 14 12 14 12 14 12 14 12 14 12

Bass plays Bass Fig. 4 (see bar 55)

N.C.

Gtr. 3

Gtrs. 1 and 2
Rhy Fig. 6

pitches.

end Rhy. Fig. 6

Bass
Bass Fig. 5

end Bass Fig. 5

(E5)

Gtrs. 1 and 2 play Rhy. Fig. 5 (see bar 55)

F5

an Gtr. 3

50

The musical score for 'The Rose Tree' is presented on a single staff. The melody is written in a treble clef with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score is divided into two systems by a double bar line. The first system contains 12 measures, and the second system contains 12 measures. The notes are as follows: System 1: 1. 5-2-0, 2. 4 2 0, 3. 6 3 0, 4. 5 3 0, 5. 7 4 0, 6. 6 4 0, 7. 8 5 0, 8. 7-5-0, 9. 9 6 0, 10. 8-6-0, 11. 10 7 0, 12. 9 7 0. System 2: 13. 11 8 0, 14. 10 8 0, 15. 10 7 0, 16. 9 7 0. Each measure has a '2' written below it, indicating a second ending or a specific fingering. The notes are connected by horizontal lines, suggesting a continuous melody.

Bass plays Bass Fig. 4 (see bar 55)

N.C.

Gtrs. 1 and 2 play Rhy Fig. 6 (see bar 76)

[illegible]

Bass plays Bass Fig. 5 (see bar 76)

[illegible]

"BROKEN, BEAT & SCARRED"

The Pedals That
Make The Tone
www.BassUS.com tone

I (5:13)

(♩ = 118)

E5

Rhy. Fig. 7

2nd time, go back to **E** Chorus

108

J (5:52)

beat and scarred

We die

F5

P.M.

P.M.

110

K (5:59)

hard

E5

Gtrs. 1 and 2 play Rhy. Fig. 7 twice (see bar 108)

Bass

Bass Fig. 7

114

We die hard

we die hard

Gtrs. 1 and 2

118

Bass plays Bass Fig. 7 twice (see bar 114)

122

Bass plays Bass Fig. 6 (see bar 111)

E5

Gtrs. 1 and 2

125

SOUND

ERNIE BALL/MUSIC MAN 25TH ANNIVERSARY ELECTRIC GUITAR 148 PAUL REED SMITH MIRA X 150 EVH WOLFGANG ELECTRIC GUITAR 152

PLAYING ROUGH

Fender Road Worn Stratocaster and Telecaster

ON DISC

BY CHRIS GILL

NORMAL PEOPLE love things that are shiny and new. Guitarists, as we all know, are not normal people. We generally prefer things that are broken in and have seen more than their fair share of wear, tear and abuse, including aged leather jackets, tattered jeans, Econoline vans with 300,000 miles and strippers. This is particularly true when it comes to the instruments we play, as a well-worn ax just seems to sound, feel and look better than a brand-spanking-new guitar.

Fender was the first major guitar manufacturer to offer pre-aged guitars when its Custom Shop introduced the Relic Series in the mid Nineties. Now Fender is using the same proprietary finish and hardware aging processes to produce the new Road Worn Series guitars and basses, which provide the vibe of a well-loved ax while selling for considerably less than Fender's Relic models. While the Relic Series consists of accurate reproductions of Fender classics, the Road Worn Series starts with a vintage-inspired foundation but adds player-approved modifications, like bigger frets and hotter pickups.

Fender currently offers three different Road Worn model guitars, each with two finish options: the '50s Stratocaster, '50s Telecaster and '60s Stratocaster. For this review I checked out a Road Worn '50s Tele with a blonde finish and a Road Worn '60s Strat with an Olympic White finish.

FEATURES

AT FIRST GLANCE the Road Worn '50s Tele looks like a genuine vintage Telecaster circa 1954-58. Period-correct features include an alder body (ash on the blonde-finish Tele), five-screw single-ply white plastic pickguard, three-saddle string-through-body bridge, one-piece maple neck and maple fingerboard with a 7 1/4-inch radius. The body is even sprayed with



FENDER ROAD WORN STRATOCASTER AND TELECASTER

LIST PRICE: \$1,200.00

MANUFACTURER: Fender, fender.com

SCALE LENGTH: 25 1/2 inches

FINGERBOARD: Maple ('50s Tele), rosewood ('60s Strat)

FRETS: 21

BODY: Alder; ash (Telecaster with blonde finish)

NECK: Maple

BRIDGE: Three-saddle string-through-body (Tele); vintage-style synchronized tremolo (Strat)

PICKUPS: Tex Mex Tele and Tex Mex Strat single-coil with Alnico pole pieces

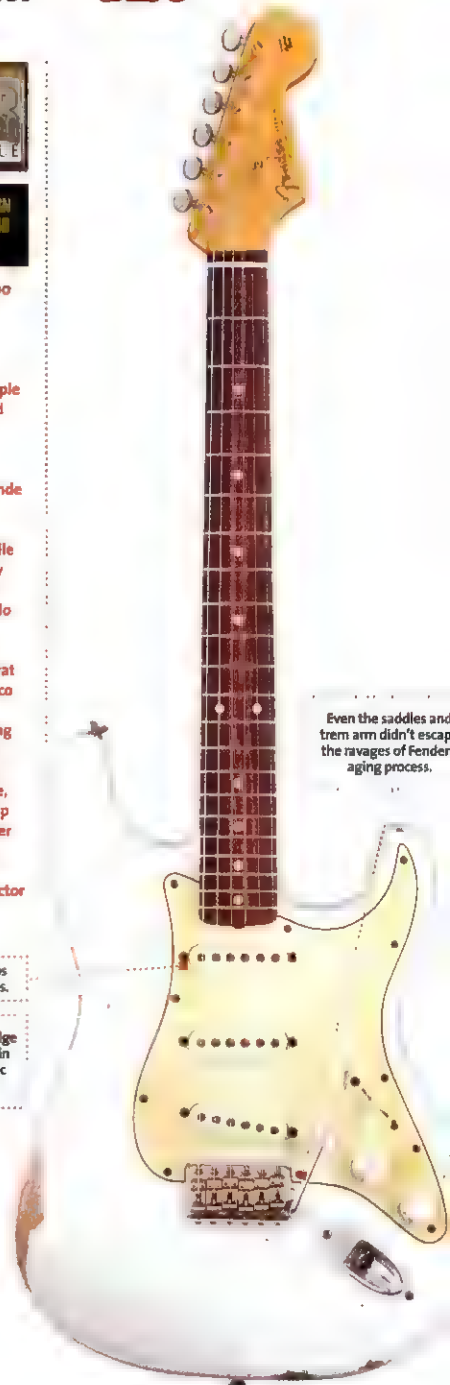
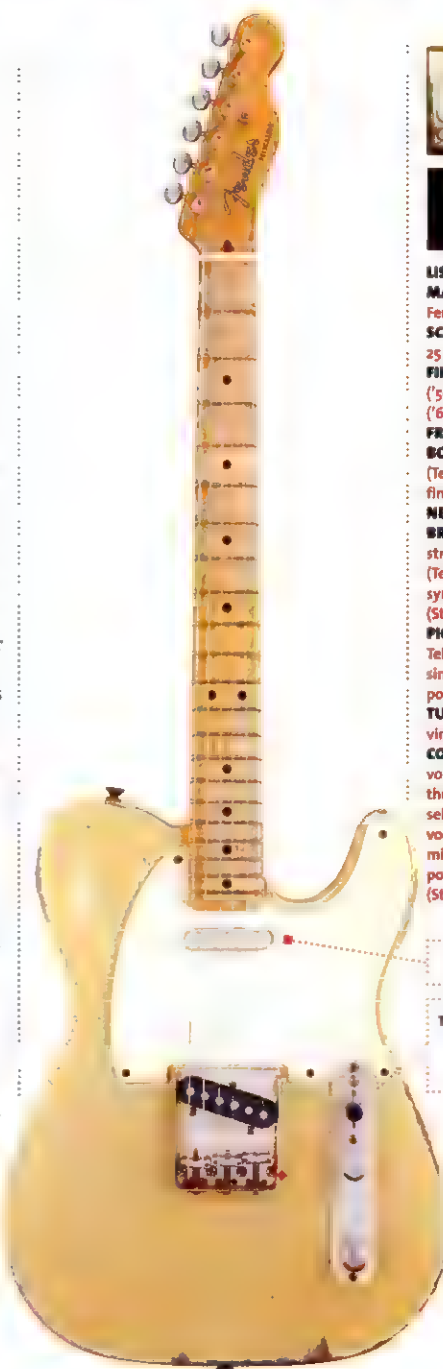
TUNERS: Fender/Ping vintage-style tuners

CONTROLS: Master volume, master tone, three-position pickup selector (Tele); master volume, neck tone, middle tone, five-position pickup selector (Strat)

The Tex Mex pickups deliver hot, fat tones.

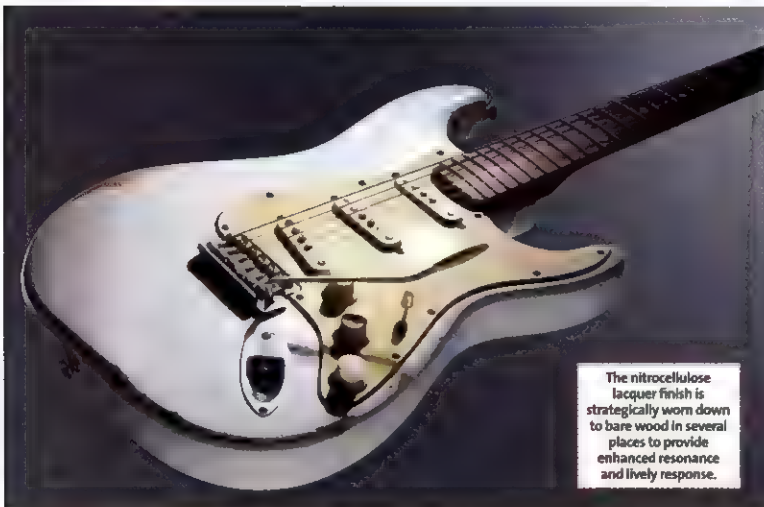
The three-saddle bridge is a crucial element in delivering authentic Tele twang.

Even the saddles and trem arm didn't escape the ravages of Fender's aging process.



CHECK

ELECTRO-HARMONIX VOICE BOX 154 DUNLOP ULTEX SHARP PICKS 154 SCHECTER STARGAZER-4 ELECTRIC BASS 158 TECH EDUCATION 160



The nitrocellulose lacquer finish is strategically worn down to bare wood in several places to provide enhanced resonance and lively response.



nitrocellulose lacquer just like in the good ol' days.

The Road Worn '60s Strat offers similar period correct, circa 1960-62 pre-CBS features, including an 11-screw three-ply pickguard with a mint-green tint, a vintage-style synchronized tremolo with bent saddles and a slab rosewood fingerboard with a 7 1/4-inch radius. The '60s Strat features an alder body with a nitrocellulose lacquer finish.

The Road Worn models have undergone a few cosmetic and structural alterations to make them more appealing to players. The Strat and Tele both feature Dunlop 6105 jumbo frets with a narrow, tall profile that provides accurate intonation and helps "flatten" the round feel of the 7 1/4-inch radius. Tex Mex Strat and Tex Mex Tele pickups with Alnico magnet pole pieces provide fat, warm tone with slightly hotter output than standard vintage-style pickups. The '60s Strat comes with a five-position pickup selector instead of a vintage-correct three-position switch, and its controls include master volume, neck pickup tone and middle pickup tone controls. The Tele features standard wiring—a three-position bridge/both/neck pickup selector and master volume and master tone controls.

The Road Worn Series instruments are made at Fender's Ensenada factory, and according to Fender, master builders from the Fender Custom Shop taught the Ensenada crew the secrets and art of their finish and hardware aging processes. As a result, the Road Worn guitars have the authentic aged look and feel of Fender's Relic guitars, including details like simulated arm wear on the lower bout and slight amounts of corrosion on the bridge.

PERFORMANCE

WHILE THE ROAD WORN guitars undoubtedly look cool, the aging process also helps improve the sound and playability of these instruments. The necks are strategically worn down so they have a comfortable, broken-in feel that's like an old leather jacket or pair of jeans. The 6105 frets help "tame" the dangerous curves of the vintage-style radius, making it more comfortable to play chords and bend notes.

The lacquer finishes are already applied to the body with a light hand, but in several areas the finish is sanded down so it's even thinner and the wood is exposed in a few key places. This results in exceptionally lively response and rich resonance that you just won't get from guitars wearing a

“THE ROAD WORN STARTS WITH A VINTAGE-INSPIRED FOUNDATION BUT ADD PLAYER-APPROVED MODS, LIKE BIGGER FRETTS AND HOTTER PICKUPS.”

thick coat of urethane. If you desire authentic vintage Tele snap, punch and twang, the Road Worn '50s Tele gives you all of it for roughly a grand.

The Tex Mex pickups deliver big, expressive tones that are a cut above most single-coil pickups on guitars in this price range. Rest assured you don't need to budget for a pickup upgrade when buying a Road Worn guitar as the tones are pretty hard to beat right out of the box. The Strat's bridge pickup produces a thick snarl that comes to life through an overdriven amp, and the neck pickup has that desirable liquid quality that jazz, blues and funk players build careers upon.

THE BOTTOM LINE

IF YOU LOVE THE LOOK and feel of a more-than-slightly-used guitar but feel squeamish about buying an instrument with a secret past life, the Road Worn Series is for you. The Road Worn Strat and Tele are true players' instruments that promise to deliver long after you've baptized them with tequila, beer and sweat and added your own well-earned battle scars to them. *

CON	
BROKEN-IN FEEL; HOT TEX MEX PICKUPS; REASONABLY PRICED	EXPOSED WOOD SUSCEPTIBLE TO MOISTURE DAMAGE

SERIAL THRILLER

**Ernie Ball/Music Man 25th Anniversary
solidbody electric guitar**

BY CHRIS GILL

ALTHOUGH MUSIC MAN was established in the Seventies and produced the first post-Fender guitars designed by Leo Fender, the company that we know and love today got its true start when Ernie Ball purchased Music Man's trademarks and designs in 1984. In addition to reviving the beloved StingRay bass, which was initially designed in the mid Seventies with considerable input from current Ernie Ball Music Man CEO Sterling Ball, Music Man has produced a wide variety of acclaimed new instruments like the Silhouette and Axis guitars, the Sterling and Bongo basses, and the John Petrucci, Steve Morse, Steve Lukather and Albert Lee Signature model guitars.

With a stock lineup like that, as well as the limited-edition Ball Family Reserve Series, Music Man couldn't celebrate 25 years in the business by just slapping a custom paint job on a pre-existing design and calling it an anniversary model. Instead, the company designed a totally new guitar that combines several familiar Music Man features with some new innovations. As a result, the Music Man 25th Anniversary model guitar adds a brilliant new voice to the company's already stellar lineup.

FEATURES

THE MUSIC MAN 25th Anniversary has a single-cutaway body shape that's similar to the Axis model, but its body is slightly longer and wider, which actually makes the guitar's curves seem more trim and subtle, and it is more dramatically contoured to provide greater playing comfort. But the biggest difference lies underneath the highly figured, book-matched maple top. In addition to a mahogany tone block that extends from the top of the neck pocket to the end of the bridge, a feature first introduced on the Silhouette 20th Anniversary guitar, the 25th Anniversary model has a basswood body with a few dozen angled routed chambers surrounding the tone block. As a result, the guitar is exceptionally lightweight and delivers big, resonant tone with a fast, percussive attack and full, rich sustain.

The guitar features a pair of custom DiMarzio humbucking pickups, but a versatile wiring configuration provides 10 different sounds instead of just the usual bridge/both/neck tones. A Strat-style five-position switch offers the following settings: both bridge coils, outer coils of bridge and neck pickups,

all four coils, inner coils of bridge and neck pickups, and both neck coils. A two-position switch toggles between parallel and series wiring. Parallel wiring is where the current is "split" or "divided" to each pickup or coil, while in series wiring the current must flow through one pickup or coil to reach the other one. On its own, a traditional (i.e. non-coil split) humbucking pickup is wired in series, which increases inductance and reduces the resonant frequency. This is partly why a humbucker delivers increased output and fatter tone than a single-coil pickup. While a humbucking pickup itself may be wired in series, the entire pickup circuit is usually wired in parallel. The 25th Anniversary's ingenious wiring scheme provides a full array of authentic humbucking as well as single-coil tones without any buzz or hum.

PERFORMANCE

ERNIE BALL MUSIC MAN guitars have some of the best-feeling necks in the business, and the 25th Anniversary model is no exception. My example featured a maple fingerboard, although rosewood is also available. The neck is finished with gunstock oil and hand rubbed with a special wax blend to balance the resistance of raw wood with the slick comfort of a finished neck. As a result, the neck feels like it's already broken in.

The chambered basswood body, maple top and pickup wiring combine to deliver unique tone. The guitar sounds exceptionally bright and punchy, with a very pronounced attack, while it retains the fatness, depth and warmth attributed to most dual-humbucker guitars. It's as if the guitar has its own presence control built into it and is cranked all the way to 10. This pronounced upper midrange/treble peak may take some humbucker traditionalists a while to get used to, but for many players it will sound as if someone removed a wet blanket that was covering the speaker cabinet.

The series wiring configuration provides plenty of enticing tones, from huge humbucker girth to screaming Brian May-like treble booster squall. One of my favorite tricks was to use the center dual-humbucker setting in parallel and then switch to series to provide a natural-sounding signal boost that easily pushes an amp into overdrive. It's like having a Tube Screamer at your fingertips.



ERNIE BALL/MUSIC MAN
25TH ANNIVERSARY

LIST PRICE: \$3,250.00
MANUFACTURER: Ernie Ball/Music Man, music-man.com
SCALE LENGTH: 25 1/2 inches
FINGERBOARD: Maple (rosewood also available)
FRETS: 22 high-profile medium width
BODY: Carved figured maple top, mahogany center tone block, chambered basswood back
NECK: Maple
BRIDGE: String-through-body hardtail (Music Man vintage tremolo optional)
PICKUPS: Two DiMarzio custom humbuckers
TUNERS: Schaller M6-IND locking with pearl buttons
CONTROLS: Volume, master tone, five-position pickup selector, two-position parallel/series switch

The body is generously chambered beneath the figured maple top.

ON DISC

THE BOTTOM LINE

THE MUSIC MAN 25th Anniversary is a fitting celebration of the quality and innovation that the company has nurtured over the years. With its unique sound and exceptional playability, it also points to a bright future for a company that has refused to compromise since the beginning.

VERSATILE PICKUP WIRING; BRIGHT, PUNCHY TONE; IMMACULATE FIT AND FINISH	CON AVAILABLE IN RED ONLY
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The large two-way toggle provides parallel and series pickup wiring configurations.

THE X FACTOR

Paul Reed Smith Mira X

BY ERIC KIRKLAND

THE MIRA DESIGN is less than two years old and already fans have declared it to be one of the finest guitars ever offered from Paul Reed Smith. Like the PRS Custom and McCarty before it, the Mira's characteristics and design concepts strike a harmony that is exceptional even for a PRS. Some long-time PRS fans consider the Mira perhaps the most balanced and vocal instrument ever built by the legendary Maryland guitar company. Fortunately for the guitar's many devotees, Paul Reed Smith recognizes the Mira's popularity and has been quick to offer variations on the theme. The latest is the Mira X, which blends an interesting mix of woods into the Mira platform and consequently creates raucous vintage tones that are entirely unlike its sister guitars or, for that matter, any previous Paul Reed Smith guitar.

FEATURES

IN MANY RESPECTS, I see the Mira as an elaborate update to the original PRS Standard guitar. The darker, muted tones of that guitar's all-mahogany design scored high with many players. By contrast, the Mira's thinner body and profile, which is similar to the PRS Santana, let the guitar's tones ring loudly and sing like a violin.

For the Mira X, PRS chose a basswood body and gave the top a flatter curve. These features make the guitar extremely lightweight and create greater focus in the upper-midrange and treble frequencies. Compared to mahogany, basswood makes bass notes sound softer and less deep, qualities that are ideal for achieving the vintage vibe that PRS wanted with the Mira X.

The set neck is made from African Sipo, a wood from the mahogany family that is still abundant and legal to import. (As many players are aware, the better-known mahogany stock from South America is all but depleted and now very expensive to obtain.) My test guitar came with PRS's Wide-Fat neck profile, which is not unlike the necks found on Fifties-era Les Pauls. Even though I usually prefer a thinner neck, I quickly forgot about the stout girth and reveled in the resonance provided by the extra wood mass.

On top of the neck is a fretboard of pau ferro, another rarely seen but

beautiful wood. Pau ferro's tone and feel are somewhere between rosewood and ebony, and therefore it's a slightly bright and appropriate complement to the resonant tones of the basswood and African Sipo. The Mira X's 22 frets are spread across a 24 1/2-inch scale for easy bending and generally low string tension. The PRS one-piece stop-tail sets the strings at a perfect height and radius across the pau ferro board, and lightweight vintage-style tuners add a final measure of sparkle to the guitar's acoustic response.

Electronics include two PRS Mira X humbuckers, a three-way blade-type switch and the usual master volume and tone knobs, all set on a Mira pickguard. Considering the lively sounds from the Mira X's wood and hardware combination, I was a little surprised that PRS did not use push/pull pots to access tapped coils from these humbuckers.

PERFORMANCE

SOUNDS FROM THE Mira X are quite different from the thick and vocal midrange of other Miras. Its bright highs and dominant upper mids are attributable to the basswood body and the chimey Mira X pickups, which often sound much like old P90s. Accordingly, the roundest tones came through an amp with 6L6 tubes, and the Mira X produced plenty of grind in the top end, even with the amp on a clean setting. These characteristics make the Mira X perfectly suited to rock and pop, delivering tones similar to what we've heard from players like the Doobie Brothers' Jeff Baxter and the Chili Peppers' John Frusciante. Even though the center of the mid-range curve is somewhat scooped, the body's high-mid and treble tones give the guitar a very forward attitude and a fun honk, especially with the bridge pickup engaged.

In most cases, I preferred the smoother sound of the neck pickup alone or in unison with the bridge humbucker. Additionally, the trick to dialing in the best tones from the Mira X is to use the tone knob like a treble aggression control. PRS has this tone circuit wired so that the guitar remains clear at all tone knob settings, so there's no loss of definition. This is not a guitar for metal or extreme gain, but it has a wonderfully open resonance that clean and overdriven players will find very refreshing.

ON DISC

PAUL REED SMITH
MIRA X

LIST PRICE: \$2,199.00

MANUFACTURER:

Paul Reed Smith

Guitars, prsguitars.com

BODY: Basswood flat

top with a forearm rest

NECK: Sipo, wide-fat

carve, set neck

FINGERBOARD:

Pau ferro

SCALE LENGTH:

24 1/2 inches

FRETS: 22

HARDWARE: Nickel-

plated wraparound stop

tailpiece, PRS vintage-

style tuners

CONTROLS: One

volume, one tone,

three-way pickup

selector

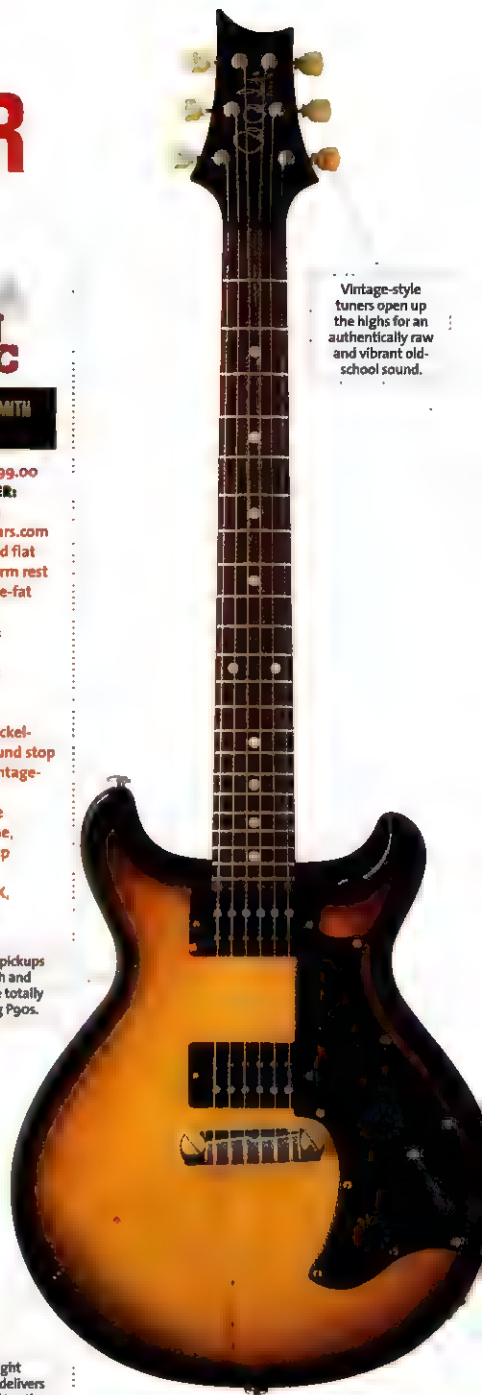
PICKUPS: Mira X,

treble and bass

The new Mira X pickups capture crunch and chime much like totally hum-cancelling P90s.

The lightweight basswood body delivers stringy lows and toothy highs.

Vintage-style tuners open up the highs for an authentically raw and vibrant old-school sound.



THE BOTTOM LINE

PAUL REED SMITH'S Mira X has the flawless playability that Mira fans adore and a neo-vintage voice that we've never heard from a PRS guitar. Its lightweight basswood body, pau ferro fretboard and resounding Mira pickups work to deliver the twinkle and spank of a single-coil loaded guitar with the fat punch and ragged bite that only come from a humbucker.

PRO
FLAWLESS QUALITY; RAW
TONES; GLISTENING
HIGHS

CON
LOWS CAN BE LOOSE;
NO COIL TAP FOR THE
HUMBUCKERS

VAN WAILIN'

EVH Wolfgang electric guitar

BY ERIC KIRKLAND

EDWARD VAN HALEN is the architect of modern rock guitar design. He was the first notable rock guitarist to scrutinize and, frequently, modify every part of the instrument to achieve his objectives. His past collaborations with Kramer, Ernie Ball, Peavey and Charvel were tempered by consumer and manufacturing considerations. But as Eddie's new Wolfgang guitar is manufactured under his own EVH brand name, he now has final say on everything.

Master builder, Chip Ellis, who is also famed for recreating Eddie's striped Charvel, and Eddie's long-time associate Matt Bruck had just one goal when designing this Wolfgang: to build Eddie his dream guitar. Almost every part was custom made to his specifications, resulting in the most stimulating and finely crafted guitar to wear the Van Halen signature of approval.

FEATURES

THE WOLFGANG'S BODY shape is a slight change from Ed's previous signature models, but that's pretty much where the similarities end. The warm-sounding basswood body is topped with an arched AA maple cap that is slightly thinner than on Ed's earlier signature models, though it's thick enough through the pickup area to help the Wolfgang project powerfully. This allows the basswood to serve as the dominant tone, while the maple balances it with high, singing sustain. Only a very thin finish is applied over the paint, and the body's inner cavities are unpainted and unfinished, which allows the guitar to breathe. Attractive five-ply binding wraps the top and headstock.

The Wolfgang's bolt-on neck is made of rock-hard quartersawn maple. As in previous Van Halen guitars, graphite rods are used for an added measure of solidity, and the familiar bird's-eye maple fretboard makes the neck as beautiful as it is steady. In a switch from the deep, asymmetrical neck shapes found on Ed's previous guitars, the Wolfgang's carve is symmetrical, reasonably thin and more akin to a classic C-style profile. The frets are stainless steel, rather than nickel, so they won't tarnish and may never wear down.

Ed tested more than 80 pickups before he and the guitar's designers finally found the right combination of materials and windings. As usual, the pickups

are hard-mounted to the guitar for maximum resonance transfer. The Floyd Rose trem is actually custom made for this guitar. It features a hardened-steel base plate, specific saddle tolerances, an EVH D-Tuna and hardened-steel hex bolts. As on Ed's Eighties guitars, the Floyd top lock is bolted through the neck for improved resonance and immovability. The accurate pearloid button Gotoh tuners are also custom made.

A three-way pickup toggle rests on the guitar's upper bout and an almost frictionless volume pot makes cathedral-esque swells a breeze. Though Ed has scoffed at tone pots in the past, he placed one in Wolfgang because he liked how it warmed the pickups. Keeping true to his original customized guitars, he has topped the control pots with easy-to-grip MXR pedal knobs.

PERFORMANCE

A COMBINATION OF SPECIFIC tonal layers stack up to create Ed's signature tone, and the Wolfgang gives you access to all of them. The guitar is as exciting and responsive when clean, crunchy or wide open. If you want a round and distinct clean sound, the Wolfgang's construction and unusually balanced pickups are more than up to the task.

At the same time, I reveled in the Wolfgang's ability to compliment a moderately distorted amp with terrifically uncompressed dynamic bursts. I was even more impressed at how accurately the Wolfgang creates Ed's signature brown sound. Though the tone is not quite as dark as Eddie's original sound, the core dimensionality and harmonic separation are perfect. Crank the distortion higher and the Wolfgang becomes one of the great metal guitars, defining the full spectrum of sound and seemingly reaching into the amp to grab every nuance of tone.

THE BOTTOM LINE

IN THE WOLFGANG, custom-made parts and years of testing have combined to create something amazing. The guitar is improbably versatile and extremely well constructed. Moreover, it's capable of producing the tones from each Van Halen era.

CON	
CAPTURES ED'S BROWN SOUND; FLEXIBLE TONES; FLAWLESS CONSTRUCTION	SMALL FRET SADDLES AREN'T FOR EVERYONE

EVH WOLFGANG

LIST PRICES: White or black, \$2,999.99; Tobacco Burst, \$3,149.99
MANUFACTURER: E.L.V.H. Inc., evhgear.com

BODY: Basswood, arched AA maple top
NECK: Quarter-sawn maple, bolt-on, graphite reinforcement rods
FINGERBOARD: AA bird's-eye maple, 12-to-16-inch compound radius

SCALE LENGTH: 25 1/2 inches
FRETS: 22, stainless
HARDWARE: Signature Floyd Rose with EVH D-Tuna, custom Gotoh tuners with pearloid keys

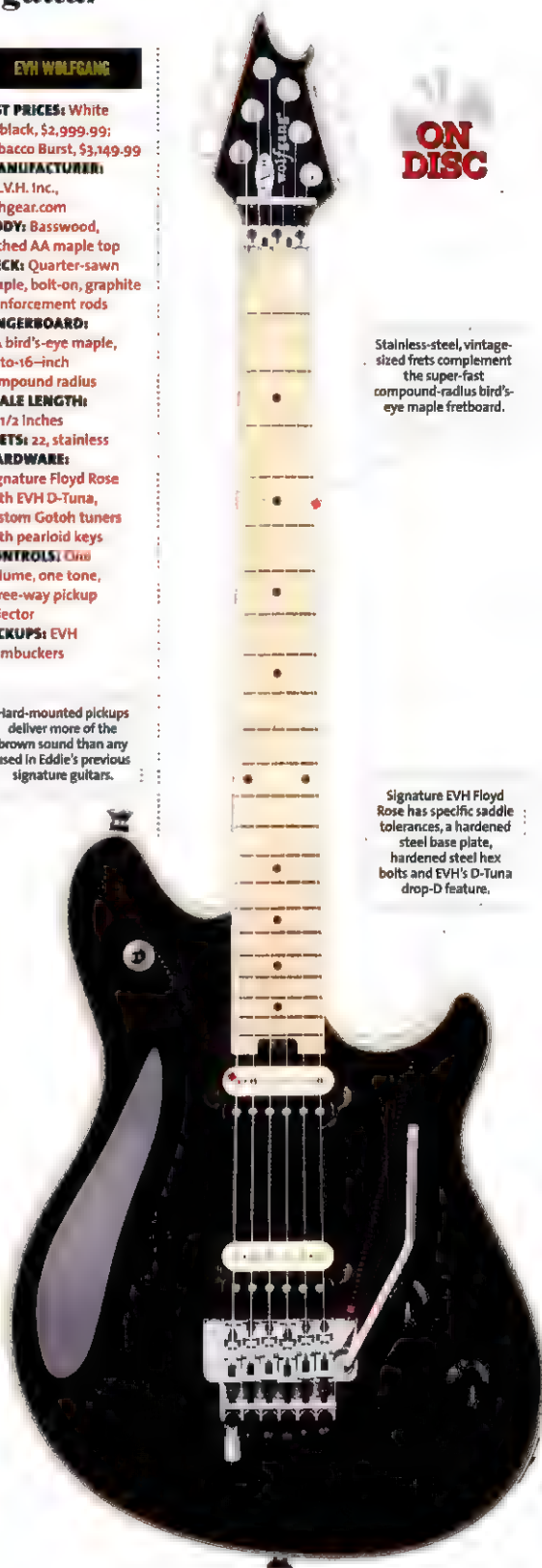
CONTROLS: Chris volume, one tone, three-way pickup selector
PICKUPS: EVH humbuckers

Hard-mounted pickups deliver more of the brown sound than any used in Eddie's previous signature guitars.

ON DISC

Stainless-steel, vintage-sized frets complement the super-fast compound-radius bird's-eye maple fretboard.

Signature EVH Floyd Rose has specific saddle tolerances, a hardened steel base plate, hardened steel hex bolts and EVH's D-Tuna drop-D feature.



SMALL TALK

Electro-Harmonix Voice Box harmony machine/vocoder pedal

BY CHRIS GILL

THROUGHOUT ITS HISTORY, Electro-Harmonix has offered guitarists numerous ways to make their guitars "talk." The Golden Throat talk box provided the most convincing effects, but even the Talking Pedal, Frequency Analyzer and Soul Kiss (sold by E-H founder Mike Matthews' New Sensor company in 1990) produced expressive vocal-like sounds.

Electro-Harmonix's new Voice Box pedal is really more vocal processor than guitar effect, but it offers guitarists cool vocoder functions as well as two- to four-part vocal harmonies that follow the key of an instrument plugged into it. Add in reverb, octave shifting and a Unison mode with gender bending and Theremin-like whistle effects, and the Voice Box provides plenty of thrills for only a few bills.

FEATURES

DESPITE BEING HOUSED in a six-by-five-inch box, the Voice Box is packed with more features than the average stomp box. The pedal provides nine selectable effect modes (six Harmonies, Octave Up and Down, Unison + Whis-

tle and Vocoder) each with its own programmable preset memory. XLR input and output jacks are provided for a microphone along with a +45-volt phantom power switch for powering a condenser mic.

In addition to blend and voice mix controls that let you adjust the balance of dry/processed signals and harmony voices respectively, the Voice Box offers separate reverb level controls for dry and harmony vocals and a Gender Bender control that morphs your voice from high and feminine to low and macho.

PERFORMANCE

THE VOCODER EFFECT produces everything from robot voices to angel choirs that are triggered by your voice but pitched the same as your instrument, which, when used effectively, could make William Hung sing like Susan Boyle (or Robo-Boyle). The other effects, however, require that you already have some vocal talent to sound halfway decent. While the harmony and vocoder effects both require you to play an instrument along with the vocal (to determine key or provide a sound source for vocoding),



ELECTRO-HARMONIX VOICE BOX

LIST PRICE: \$286.00

MANUFACTURER:

Electro-Harmonix,

ehx.com

CONTROLS: Blend,

reverb dry, reverb

harmony, Gender

bender, voice mix,

mode select

FOOTSWITCHES: Mic

bypass, preset

INPUTS: 1/4-inch

instrument, XLR mic

OUTPUTS: 1/4-inch

instrument, XLR mic

OTHER: Mic gain hi/lo

switch, phantom power

on/off switch, 9-volt

adapter included

the Octave and Unison + Whistle modes will work without accompaniment from an instrument. Only signals routed through the XLR mic input are processed, not those that pass through the instrument input.

THE BOTTOM LINE

THE VOICE BOX MAY be more suitable for singers than guitar slingers, but it's a versatile processor that can make your guitar talk (in Vocoder mode) and provides rich vocal harmonies that effortlessly follow your guitar's key.

FUN	CON
FUN: HARMONIES TRACK KEY OF INSTRUMENT; PHANTOM POWER	CON: SETUP CAN BE COMPLICATED

FULL SPEED AHEAD

Dunlop Ultex Sharp Picks

BY PAUL RIARIO

OF ALL THE COMPONENTS that contribute to guitar tone and playability, the pick is the one that gets the least consideration. For most guitarists, their choice of pick is a lame afterthought, and perhaps with good reason: compared to all the sexy stomp boxes and myriad gear out there, selecting a pick is about as exciting as choosing cufflinks.

Dunlop's brand-new Ultex Sharp picks are the exception. Ultex Sharps are performance tools that will help you shape your tone, increase your speed and improve your accuracy, far better than any old pick.

If you pay close attention to the picks that popular guitarists employ, you will find their choice has as much to do with their tone as it does their style. Virtuoso guitarists such as Eric Johnson and John Petrucci swear by Dunlop's minuscule Jazz III pick, with its pointed end that facilitates their precise flurry of notes. The Edge favors a dimpled



LIST PRICE: Player's Pack (six picks), \$4.77
CONTACT: Dunlop Manufacturing, jim@dunlop.com

Herdim pick to achieve the raspy string sounds that are a signature of U2's music. Most guitarists I know use Dunlop's tried-and-true Tortex style of pick, while I've always used celluloid picks, and although they wear away rather quickly, their even tone has made other choices in guitar picks unnecessary. Until now.

The Ultex Sharp is based on a rare tortoise-shell pick (known for its superior tone) and is a standard size. That's certainly a plus for guitarists that drop picks faster than state senators drop twenties on strippers. The Ultex Sharp is precision molded and nearly indestructible; it took a night of aggressive playing before my example developed chiseled edges. It also has a

nonwarping, rigid body that tapers into a sculpted tip.

But what really makes it different from other picks is its smooth, composite feel, which is never plasticky. I find its tone acts much like a spruce top on an acoustic, allowing notes to project clarity and brightness to balance a darker back and sides wood. Whether using an electric or acoustic, it intensified my picking dynamics and delivered volume when digging in. With the Ultex Sharp, you won't have to work as hard to develop accuracy and speed because the perfectly contoured tip strikes the strings evenly and allows you to bounce between them effortlessly while transferring a quicker decay between notes. The picks are available in .73, .90, 1.0, 1.14, 1.40 and 2.0mm gauges.

The Ultex Sharp has improved my playing more than any other piece of gear I've come across. And with all the picks to choose from, I'm no longer picky.

FUN	CON
FUN: BRIGHT AND ARTICULATE, SOMETHING WE ALL ASPIRE TO BE	CON: TALENT NOT INCLUDED

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Tregan Guitars **SYRENXT GUITAR**

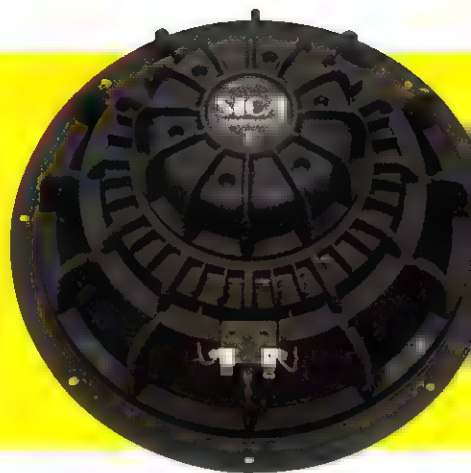
The SyrenXT is the second-generation Syren from Tregan Guitars and combines features from the Signature and Standard Syrens. The XT has a contoured mahogany body with set neck, Syren Wing inlays, 24 frets, a Floyd Rose licensed tremolo, Grover tuners, black hardware and a more comfortable tapered back. Flexible tone comes in the way of a passive/active switch and a built-in powered preamp. In passive mode the Alnico V humbuckers deliver smooth tones, while active mode adds more bite and harmonics, turning the XT into a shredding machine. The SyrenXT's smaller headstock and unique body shape give it a comfortable feel and perfect balance. The guitar is available in two-tone finishes.

LIST PRICE: \$949.99
Tregan Guitars, treganguitars.com

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SICA bass speakers come in three series, each of which is designed to meet players' individual tones, requirements and budgets. The top-of-the-line Premium Lite line features neodymium magnets and is offered in 10-, 12- and 15-inch aluminum frames. The Standard Lite series has neodymium magnets and steel baskets in 10-, 12- and 15-inch diameters, and is geared to players who want to lighten the load while maintaining great sound at a lower cost. For players looking for refined bass speakers, the Classic series employs standard ceramic magnet and steel baskets and is offered in 12- and 15-inch diameters.

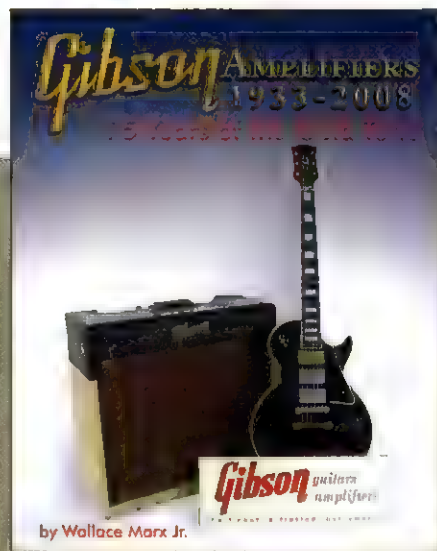
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Blue Book Publications Inc., bluebookinc.com

THREE FACES OF BASS

Schecter Stargazer-4 electric bass

BY CHRIS GILL

IF YOU OWN a lot of different basses, it can be tough to decide which instrument to bring to a gig when you don't have the luxury of a road crew to haul several cases of gear around. Should you go with the bright, rich midrange of a Jazz Bass, or should you bring a Music Man StingRay for its aggressive humbucker punch and versatile EQ? What if you prefer the comfortable feel and playability of a Rickenbacker?

The Schecter Stargazer-4 four-string electric bass offers players who can't make up their mind (or can't afford to buy several basses) a versatile, affordable alternative that provides the desirable features and sounds of a variety of instruments. The Stargazer has a humbucking bridge pickup like a StingRay, a single-coil neck pickup placed in a similar location as the neck pickup on a Fender Jazz Bass, and construction that combines a distinctive body shape reminiscent of a Rickenbacker 4001 with a slim, bolt-on J-profile neck. The result is a bass that feels familiar and has a wide variety of popular tones.

FEATURES

AT FIRST GLANCE, the Stargazer-4 seems heavily Rickenbacker influenced, with its "crested wave" cutaway horns, flat-surface body with single-layer white binding, and Crimson Ghost finish, which fades from deep red to salmon pink similar to Ric's Fireglo finish (a gloss black finish also available). However, the body consists of a maple top laminated to a generously contoured ash back, and the maple neck is attached to the body with five bolts, in contrast to the maple neck-thru design of a Ric 4001. The neck features a narrow 1 1/2-inch nut width like a J-bass, a rosewood fingerboard with block mother-of-pearl inlays, 24 jumbo frets, and a 34-inch scale.

While the body shape and neck design provide exceptional playing comfort, the Stargazer's electronics offers a diverse palette of sounds. Both pickups are passive EMG HZ-series models—an MMHZ Music-Man-style ceramic and steel humbucker in the bridge position and an SJHZ Jazz Bass-style ceramic and steel stacked single-coil in the neck position. Controls consist of master volume that doubles as a push/pull coil splitter for the MMHZ pickup, a master blend knob, and individual tre-

ble and bass controls for the EMG BTS system active two-band EQ. Because the MMHZ is positioned slightly closer to the bridge than the humbucker on a StingRay, and the SJHZ is just a touch closer to the bridge than the neck pickup on a traditional J-Bass, the overall tone is slightly brighter.

PERFORMANCE

THE SLIM, C-shaped profile and satin finish on the neck provides a familiar feel that modern Fender J-Bass players will love, while its elongated upper-bout cutaway horn and trim body shape offer comfort and balance that let you play it nonstop for hours, without fatigue. The controls are arranged in a curved "boomerang" configuration similar to a StingRay, but the knobs are a little bit closer to each other so you don't need to stretch as much to reach them. The active treble and bass EQ controls have a solid-feeling center detent at the flat setting that makes it easy to know when you're boosting or cutting frequencies.

Because the MMHZ features a coil-splitting function, it's easy to dial in J-Bass tones with the blend control. The stacked SJHZ and split MMHZ produce bright, lively single-coil tones without any of the noise problems frequently encountered with typical passive single-coil pickups. When you pull up on the master volume to engage full humbucking mode, the tone becomes noticeably fuller and more aggressive, perfect for slapping. The pickups deliver well-defined highs and lows that really bring out the snap and snarl of roundwound strings, and when you play the Stargazer with a pick its punch and attack become positively brutal—perfect for rock and metal bass players who want the audience to feel the low-end rumble in their guts.

THE BOTTOM LINE

THE STARGAZER-4 may seem like a well-thought out amalgamation of several popular bass features, but the sum is even greater than the individual parts. It's a versatile bass that will get you through a wide variety of gigs without changing instruments, and it even brings some tones and character of its own to the table.

CON	
TONES GALORE: ACTIVE TWO-BAND EQ; COMFORTABLE BODY DESIGN	"FIREGLO" STYLE FINISH MAY NOT APPEAL TO ALL (BUT BLACK FINISH IS AVAILABLE)

SCHECTER STARGAZER-4 ELECTRIC BASS

LIST PRICE: \$999.00
MANUFACTURER: Schecter Guitar Research, schecterguitars.com
BODY: Ash with figured maple top
NECK: Maple
FINGERBOARD: Rosewood
FRETS: 24
SCALE: 34 inches
PICKUPS: Passive EMG MMHZ (bridge) and SJHZ (neck)
ELECTRONICS: Master volume with push/pull bridge humbucker coil split, master blend, active treble, active bass
NUT WIDTH: 1 1/2 inches

The bolt-on maple neck has a familiar C-shaped profile and J-Bass nut width

Pull up on the master volume to split the bridge humbucker

The Schecter "top load" bridge anchors the strings through the body



AUGMENTED CORDS

Can you change an amp's sound by changing its power cable?
Matt Bruck has an electrifying answer.

I read that changing an amp's power cord can alter the amp's overall tone. I've been considering Monster Cable's Powerline 100, 200 and 300 power cords. How would each affect my amp's tone? I have a Peavey Bandit 1x12 and a Crate V33H plugged into a Peavey 4x12.

—Carlos

The sonic effect from upgrading an AC (power) cable will not be uniform from one amp to another. Every amp has an individual character, and a power cable may have only a subtle effect on tone. However, if you feel that an AC cable upgrade produces even a slight improvement in your sound, I think that would be reason enough to use the cable in your setup.

In the past I have upgraded the AC line to amps I've run, and in some instances I've heard a difference that I liked. In other instances, I haven't been able to discern a difference. This is another one of those situations where you'll have to try it for yourself.

With regard to the cables that you're considering, Monster has undoubtedly looked at everything in the AC line that could impede an amp's performance. Of the three AC cables you've mentioned, I'd try the Powerline 200 because it's made from materials that are designed to eliminate RF (radio frequency interference) and EM (electromagnetic interference).

How do I know what a replacement pickup will sound like? I'm interested in upgrading the pickups on my guitar, but with so many choices how do I determine what will best suit me? It's too impractical to buy and install multiple pickups and return the ones I don't want.

—Dan Coplan, Los Angeles

You ask a great question that confronts many potential pickup buyers. The reality is that until you actually purchase and install a pickup in your guitar and play through your rig, it's impossible to know exactly how it's going to sound.

So what's a guitar player to do to avoid a purchase he or she may later regret? My advice is to thoroughly research the pickups you're interested in before you fork over the dough. Visit manufacturers'



Monster Cable Powerline 200 AC cable. Electrifying.



You can't try before you buy, but you can learn before you burn. Check online for specs, samples and videos of manufacturers' pickups, including the Seymour Duncan '59 Model SH-1 pickup shown here.

web sites to learn about the pickup's specifications, and search guitar-related online forums and blogs to read what other players have to say about their experiences. Find other players that use the pickups you're considering and access recordings that they may have been used on. On a very practical level, consider the output of pickups you're thinking of buying and decide if they match the criteria for your needs and the sounds you want to produce.

Many manufacturers have sound clips on their web site that let you hear how each pickup sounds under various performance conditions. Some also have YouTube channels where you can view video demos of their products in action. The results of your research should help you narrow the field and make a knowledgeable and informed purchase that, hopefully, produces the tone you want.

I've always read that an amp should have a standby switch, but I've seen many small amps and even some expensive

boutique models that don't have one. What's up with that? If I purchase an amp without a standby switch, should I have one installed? If a tube amp doesn't have one, will the tubes wear out faster or does it depend on the circuit?

—Dave Tricomo

Thanks for your question. As readers will recall, last month I answered a related question from someone who has a Marshall Bluesbreaker reissue. For some reason, readers seem to be taking a lot of interest in proper warm-up and cool-down procedures for amps in an effort to get the best performance and longest life from the amp's components. To this I say "Hallelujah!"

In answer to your question, I'd rather have an amp with a standby switch than one without, but if your amp does not have a standby switch it's not the end of the world. Standby switches are common in Class A/B designs, such as Marshall, while some older Class A designs, such as Vox, don't have them.

A standby allows the tubes' heaters to warm up, without sending high voltage to the rest of the amp circuit while the circuit is still cold. Obviously, not all amplifiers have a standby switch, and many that don't have continued to work for years. So the conclusion is: standby switches are good, but not mandatory, to an amp's regular and healthy operation.

In some cases I have seen a standby switch added to an amp that did not originally feature one. Most notably I've seen this with vintage Orange amps, which were notorious for running on very high voltages. Obviously, running high voltages through a cold amp can cause premature failure of tubes and other components. In situations like this, a standby switch is very useful. From my experiences, I've concluded that the lower an amp's power, the less it needs a standby. If you buy an amp that doesn't have a standby, take some time to observe how the well the amp operates. As long as you warm up the amp before playing and it does not present any obvious problems, I think you'll be fine without the standby. ☀



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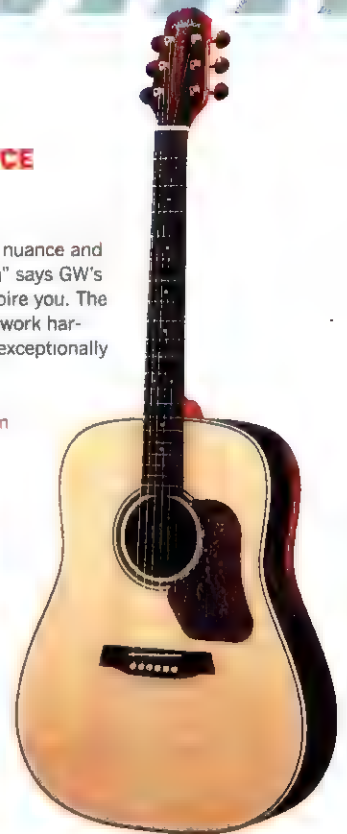
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